VOGUE

JANUARY 1

1958 Changes

... in the shape and colour of fashion

... in beauty, travel, decorating

... in ideas about essentials



60 CENTS

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

JANUARY 1, 1958

COVER Opening Vogue's fashion year: undiluted sunlight, a new direction of hat— and new directions for wearing both. Tall white turban, set back from a brim of bangs. Twin-print "dress"— a white chiffon shirt, silk shantung skirt, both due south now. Shirt about $23; skirt about $40. By Custom Craft. These, and the Mosell gilt jewellery: Bonwit Teller. Shirt, skirt, and Emme turban, also at Julius Garfinckel; Neiman-Marcus; Joseph Magnin. Additional brightening here: Canary Red nail lacquer and lipstick, by Elizabeth Arden. Shirt and skirt, also at the shops on page 148.



LEOMBRUNO-BODI

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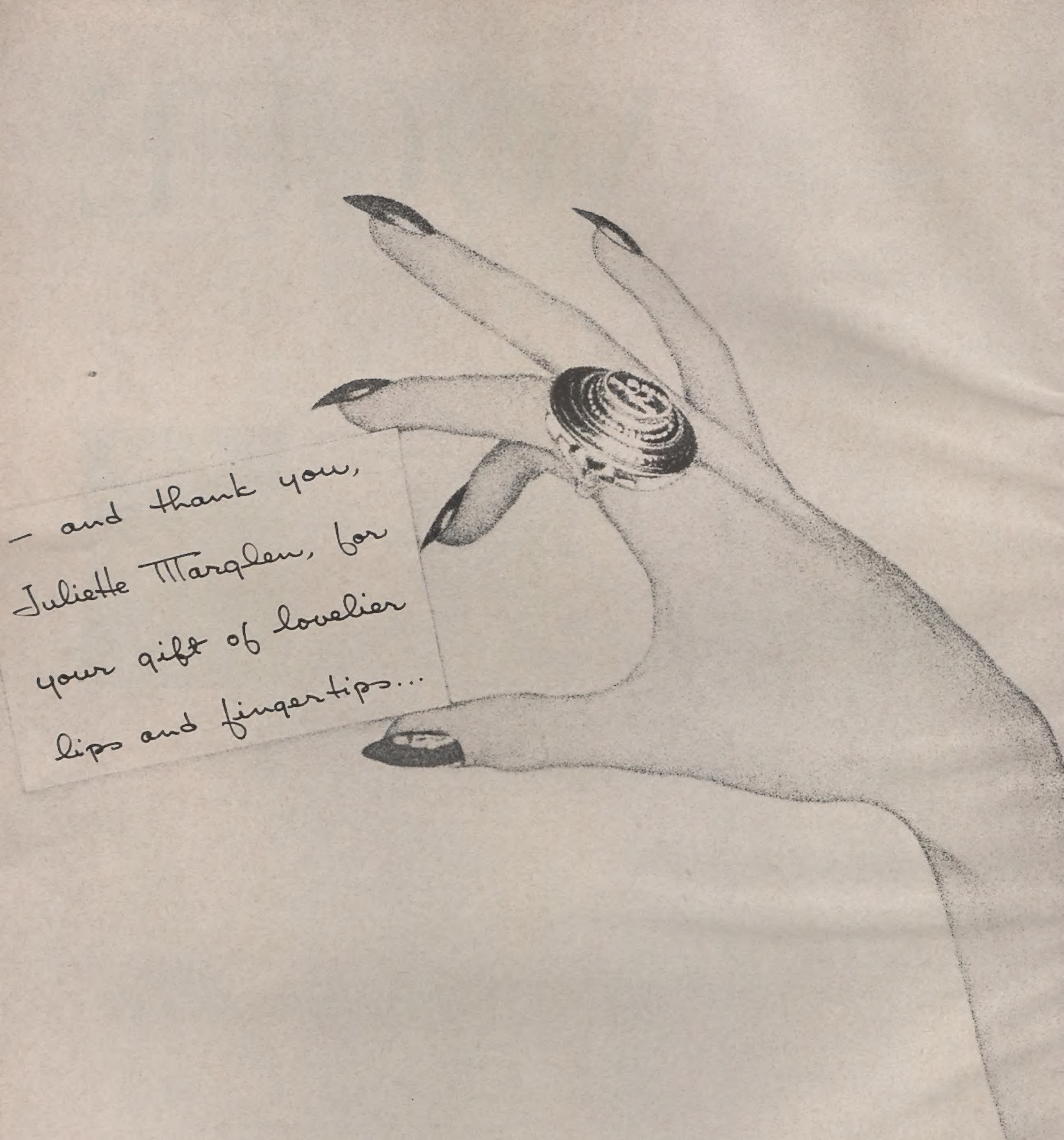
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Whole No. 2001



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a B. H. Wragge natural...

silk tweed done in the most natural lines, typical of
this master sports designer. Slim, easy, straight to the south,
and a tropical topical flash. Misses' sizes, 55.00 Sports Floor

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See page 142 for Store Listings.

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All in shades of garden pink and rose, or leaf green and blue.

Cotton damask, smooth as vanilla cream:

The strapless bathing suit with skirt front, "pants" back. Sizes 10 to 18. *(V-9)* **25.00**

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Brilliant pulsing color like the parakeet's vibrant blues. Or color softly silvered like an orchid fresh with dew . . . to wrap you in excitement for your golden holiday.

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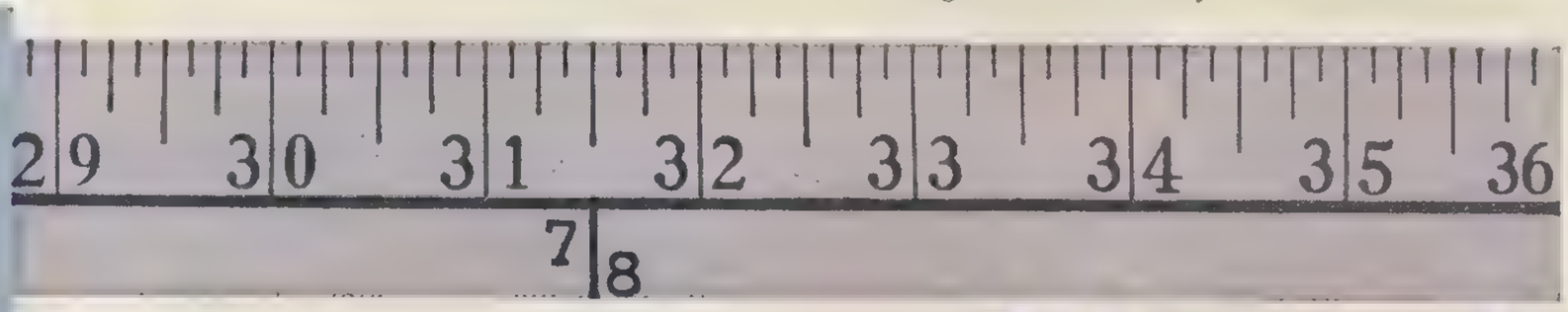
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TRIGÈRE whittles a reed-slim coat of Wyner's Sag-No-Mor wool jersey with its hand-knit look . . . and lets wool work its color magic in vibrant Royal Palm blues.

SAG-NO-MOR
jersey by Wyner



nothing measures up to Wool


you'll raise the devil with

shock color swimsuits by Cole

of California



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No telling *who* may pop up in your life, when *you* appear in your Cole. Wear fire-and-brimstone stripes in satin lastex (left $25). Or the silk sheath, diabolically molded to drape-you-tight ($25). Or, hook up with the maillot, of 100% Helanca® yarn (right $19.95). In all suits (they weigh next to nothing)—Cole's new inner control keeps your shape angelic, lets you *feel* devil-may-care!



PORTUGUESE FADO

GRETA PLATTRY

Portuguese inspired cotton plaids...

Dome shape embroidered sundress, about **$50**. Jacket, about **$20**.

"Fisher-Folk" coveralls, about **$20**. Sizes 8 to 16

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PORTUGUESE FADO

PRIGENT

"Madeira"... Eyelet embroidery on dacron and cotton batiste.
Swimsuit completely lined, about **$30.** Festive dress
with dome shaped skirt, about **$40.** White with gray embroidery. Sizes 8 to 16

BEST & CO., New York

SAMUEL EHRMAN

Burdine's, Miami, all stores • Rich's, Atlanta
D. H. Holmes, New Orleans • Kaufmann's, Pittsburgh • Halle Bros., Cleveland

For additional stores see page 146

(prices slightly higher on West Coast)



GRETA PLATTRY

Wondrous swimsuits created in EVERGLAZE® MINICARE® cotton, completely wrinkle-resistant. Left: Elasticized cotton knit bodice, stripe cotton boy shorts, about **$18.** Black/white
Center: Paisley princess with brass buttons, about **$18.** Red/gold
Right: Smooth broadcloth halter back, mock front buttoning, about **$15.** Black only.
Sizes 8 to 16

BEST & CO., New York • Burdine's, Miami, all stores
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Everglaze® FABRICS



"Vasco da Gama" globe print, IMPULSE,"
an EVERGLAZE® MINICARE® wrinkle-resistant combed cotton:
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Seafaring blue, richly embroidered on DAZZLE, SPRINGMAID'S lustrous broadcloth with EVERGLAZE® MINICARE® crease-resistance.

Swimsuit, about **$20.** Yachting shirtdress, sleeveless, about **$30.**

Marine blue with white embroidery.

Sizes 8 to 16

BEST & CO., New York • Burdine's, Miami, all stores • Hutzler Bros., Baltimore
City of Paris, San Francisco • Thalhimers, Richmond
(prices slightly higher on West Coast)

For additional stores see page 146

Springmaid



"Minho" provincial embroidery on SPRINGMAID'S COMEBACK
cotton stripe with EVERGLAZE® MINICARE® crease-resistance.
Sundress, bordered with embroidery, about **$30.** Black/white stripes only.
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Bullfighter's trousers embroidered
in white on lustrous broadcloth,
about **$20.** Black only. Sizes 8 to 16

Springmaid

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Fifth Ave., New York 22, N. Y.

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'floral mist' predicted at winter resorts

Promise of a beautiful outlook! Two from our new bathing suit collection, each misted with a multi-hued spray of florals in blues, greens or reds. EVERGLAZE® MINICARE® printed cotton surah with the look of silk. Fabric by abc. Both, 10 to 18. *Left:* cuffed top, skirted suit. *Right:* boy-short suit with midriff twist. Each, 22.95. Matching shoe-flats, 5 to 8. 4.95.

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See page 142 for Additional Store Listings.



Chevrolet Nomad—4-door 6-passenger

NEW WAGONS WITH WONDERFUL WAYS—THESE NEW '58 CHEVROLETS!

There's new lilt in the way they look. New verve in their way with roads and loads. And you have five to choose from. Pick a two-door model or four, six-passenger or nine, you can be sure of this: You'll move in the smartest station wagon set there is!

You never had handsomer or more practical reasons to move into a new station wagon. These 1958 Chevrolets are dramatically lower and wider—and nine crisp inches longer.

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**Optional at extra cost.*

CHEVROLET



Chevrolet Brookwood—4-door 6-passenger

JOAN MILLER designs new flights of fashion in Kool Designer's Corner fabrics by Lowenstein: a drip-dry cotton that's heaven anywhere on earth and a silken stripe of Everglaze® Minicare® cotton. Both resist wrinkling, skip ironing, are smooth as a BOAC flight to Nassau in the Bahamas. Middy and Skirt in blue, green, navy, or nutmeg. About $18. Shirtwaist in pink, green or blue stripes. About $13. Sizes 7 to 15. At **BEST & CO.**, New York and all branch stores; **Marshall Field & Co.**, Chicago and all branch stores. Other stores listed on page 144. M. Lowenstein & Sons, Inc., 1430 Broadway, New York 18, N. Y.



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KOOL CIGARETTES ...the smart smoke that switched the cigarette fashion from "hots" to Kools! Smoke Kool! It's the taste that's clean and fresh and light! It's America's most refreshing cigarette! Get away from the hot-cigarette habit! Get away from it all! Get into Nassau-inspired Kool fashions by JOAN MILLER in Lowenstein Everglaze® Minicare® cottons. Left, sleeveless dress in blue, yellow, coral, about $15. Sizes 7 to 15. Right, jacket dress in green, blue, navy, about $18. Sizes 5 to 13. At **BEST & CO.**, New York and all branch stores; **Marshall Field & Co.**, Chicago and all branch stores. Other stores on page 144.



PETTI separates for fun and fashion in Lowenstein cotton Bedford cord with a wonderful Kool look. Pack them for a fabulous flight on BOAC's intercontinental DC7c. Here they are on the wharf at Nassau in the Bahamas . . . all set for carefree vacationing with little or no ironing. Blue-white cord pedal pushers, about $8. White knit shirt with cord trim, about $6. Shorts, about $7. Jacket, about $11. White T-shirt, about $5. Sizes 7 to 15. At BEST & CO., New York and branch stores; Marshall Field & Co., Chicago and branch stores. Other stores on page 144. Petti Sportswear, 1407 Broadway, New York 18, N. Y.



KOOL BAHAMA BLUES

PETTI

NASSAU-INSPIRED FASHIONS

GO KOOL! Break your routine! Break the hot-cigarette habit! Smoke Kool . . . and be refreshed, with the taste that's clean and fresh and light. Kool is America's most refreshing cigarette, King-size with filter or Regular-size without. Wear Nassau-inspired Kool fashions designed by JOAN MILLER in Lowenstein Everglaze™ Minicare® cottons that need little or no ironing. Left, scoopneck dress about $15. Right, dress with stole about $15. Both in blue, yellow and pink. Sizes 7 to 15. At **BEST & CO.**, New York and all branch stores; **Marshall Field & Co.**, Chicago and all branch stores. For other stores, see page 144.

TEST AT BY CAPEZIO



JOAN MILLER dresses you in daisy print Lowenstein Designer's Corner cotton that's ever fresh and smooth, almost never needs ironing. The scene: balcony of The Pilot House in Nassau in the Bahamas. The smartest way to get there BOAC! Daisy sheath, about $11. Daisy float, about $15. In Kool Bahama blue-greens or in hot, tropical yellow, sunbaked orange. Sizes 7 to 15. At **BEST & CO.,** New York and all branch stores; **Marshall Field & Co.,** Chicago and all branch stores. For listing of other stores, see page 144. Joan Miller Fashions, 1407 Broadway, New York 18, N. Y.





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See page 142 for Additional Store Listings.


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NATHAN & STRONG's
graceful, young dress
for South now, summer later!
In ABC's Supima®
sheer cotton crepe de chine,
Tebilized® for crease-resistance . . .
in red or periwinkle.
Sizes 8 to 16. About $65.
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for the southland now — for wear everywhere later on. Nelly de Grab's weskit & fly-front skirt and her slender chemise-sheath . . . all in a striking

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EVERGLAZE® MINICARE® Cotton . . .

washable, colorfast, crease-resistant. Dusty rose print on a beige ground. Sizes 8 to 16. The weskit, about $8; the skirt, about $10; the sheath, about $20; matching Jamaica shorts (not shown), about $10. The beige blouse of doubled cotton chiffon, about $13.

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For stunning shaping, there's really nothing like the fabulous elasticized fabric, Fabulastic . . . the ***stretch of fashion*** *by Ansonia Mills! In Catalina's "Upper Strata" couture swimsuit in crystal blue, true navy and amethyst. Sizes 32 to 40, about $20. Abraham & Straus, Brooklyn; Famous-Barr, St. Louis; H. C. Capwell's, Oakland and other fine stores.* *tm ANSONIA MILLS *incorporated, New York 1, N. Y.*

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Town Tailored *offers the perfect recipe for attention*
in versatile PURE IRISH LINEN

Whenever you go... wherever you go... there's nothing like pure Irish linen!

IRISH LINEN LOVELY · LASTING · ECONOMICAL *The Irish Linen Guild, 1270 Avenue of the Americas, New York 20, N.Y.*

See page 142 for Store Listings.



when it snows . . . rains . . . or just drizzles . . .

drizzle boots®

clearly the BEST boot . . .

it fastens in front!

There's a Drizzle Boot to fit every occasion . . .
every shoe, too! Keep a pair handy . . .
and weather or no . . . you're set to go!
You'll find them at fine stores . . . everywhere!
Ask for them by name.

REPLACEMENT OR REFUND OF MONEY
Guaranteed by Good Housekeeping
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ROUND TOWNER . . .
Betmar's tailored roller, so very appealing with its pert, stand-up bow and flattering veil. Lustrous Carella straw fabric, banded with grosgrain. In Spring-tonic shades. About $9. At fine stores everywhere or write*

BETMAR HATS, Inc.
1 West 39th Street
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Betmar

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*SIMULATED

WHOEVER
MIGHT
LIKE
TO . . .

remake her
bathing-suit
figure . . .

rethink
her clothes
on a
year-round
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refuel her
interests . . .

remodel her
ideas on how
to get along
with a man . . .

rearrange
her age . . .

WILL FIND
THE
JANUARY 15
ISSUE
OF VOGUE
REWARDING:
IT'S THE
remaking
yourself
issue.



The Dorene fashions on the opposite page are available at the following fine stores:

Akron, Ohio . . . *Madison's Inc.*
Albany, N. Y. . . . *Honigsbaum's*
Alexandria, La. . . . *Wellans*
Altoona, Pa. . . . *Simmonds*
Amarillo, Texas . . . *Wright's Fashion*
Anderson, Ind. . . . *Morton Roth, Inc.*
Ardmore, Okla. . . . *Daube's*
Asbury Park, N. J. . . . *La Mannequin Shop*
Ashville, N. C. . . . *Carroll & Co.*
Atlanta, Ga. . . . *Josephs*
Atlantic City, N. J. . . . *Homberger's*
Austin, Texas . . . *E. M. Scarbrough*
Bakersfield, Calif. . . . *Brocks-Westchester*
Baltimore, Md. . . . *Wolf-Cohn*
Bennington, Vt. . . . *Vogue & Vanity*
Bethesda, Md. . . . *Gretchen Cole*
Beverly Hills, Calif. . . . *Mildred Moore*
Billings, Mont. . . . *Mildred Hazel*
Birmingham, Ala. . . . *Kessler's Vestavia Hills*
Boston-Wellesley, Mass. . . . *Jay's*
Bridgeport, Conn. . . . *Lee Shop*
Bronx, N. Y. . . . *The Fashion*
Brookline, Mass. . . . *Edetts*
Brooklyn, N. Y. . . . *Ann Polowan Shop*
Brooklyn, N. Y., *Rosalee*
Buffalo, N. Y. . . . *Josephs*
Canton, Ohio . . . *C. N. Vicary*
Cedar Rapids, Iowa . . . *Margaret Morse*
Charleston, S. C. . . . *Rosalie Meyers*
Cheyenne, Wyoming . . . *The Fashion*
Cleveland, Ohio . . . *Hathaway's*
Columbia, S. C. . . . *Lizbeth Wolfe*
Columbus, Ohio . . . *Madison's Inc.*
Coral Gables, Fla. . . . *Don Mullen*
Dallas, Texas . . . *Colberts*
Dayton, Ohio . . . *Thal's*
Denver, Colorado . . . *Cate's*
Des Moines, Iowa, *Norman Cassiday*
Detroit, Mich., *B. Siegel*
E. Chicago, Ind. . . . *Mademoiselle Shoppe*
Edina, Minn., *Marvin Oreck*
Elizabeth, N. J. . . . *Fishman's*
El Paso, Texas . . . *Popular D. G*
Ft Wayne, Ind. . . . *Leo C. Ward*
Framingham, Mass. . . . *Marguerite Shop*
Fresno, Calif. . . . *Rodder's Mademoiselle*
Garden City, N. Y. . . . *Jay Russell*
Gary, Ind. . . . *Hudson's*
Glendale, Calif. . . . *Judd's*
Glens Falls, N. Y. . . . *Merkel & Gelman*
Gloucester, Mass. . . . *Adaskos*
Great Neck, N. Y. . . . *Swagger Shoppe*
Greensboro, N. C. . . . *Brownhill's*
Grosse Point Farms, Mich. . . . *Boutique of Furs*
Hackensack, N. J. . . . *Andrea-Lawrence*
Harrisburg, Pa. . . . *Junior Dress*
Hollywood, Fla. . . . *Nat Allen*
Houston, Texas . . . *Everett-Buelow*
Jacksonville, Fla. . . . *San Marco*
Kansas City, Mo. . . . *Chasnoff's*
Lafayette, La. . . . *Town & Country*
La Jolla, Calif. . . . *Vera Smith Shop*
Lake Charles, La. . . . *Fashion*
Lido Isle, Calif. . . . *Lido Fashions*
Lima, Ohio . . . *Gregg's Inc.*
Lincoln, Nebr. . . . *Ben Simon*
Long Beach, Calif. . . . *Wilma Hastings, Inc.*
Long Beach, L. I., N. Y. . . . *Muriel's*
Louisville, Ky. . . . *Byck Bros.*
Lowell, Mass. . . . *Michael Jay*
Lubbock, Texas . . . *Dunlap Co.*
Lynn, Mass. . . . *Kurzman's*
Macon, Ga. . . . *Stephen's*
Miami, Fla. . . . *Hartley's*
Miami Beach, Fla. . . . *Lewis Fashions*, Collins Ave.
Miami Beach, Fla. . . . *Louis Haftel*, Surfside
Miami Beach, Fla. . . . *Harriet Stroke*, 41st St.
Miami Beach, Fla. . . . *Leed's*, Lincoln Rd.
Milburn, N. J. . . . *Suburban Shop*
Milwaukee, Wisc. . . . *Louis M. Fritzel*
Milwaukee, Wisc., *Segall's*
Minneapolis, Minn. . . . *Jackson Graves*
Montclair, N. J. . . . *Frederick's*
Montgomery, Ala. . . . *Miller's*
Nashville, Tenn. . . . *Harvey's*
New Bedford, Mass. . . . *California Shop*
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Rockville Center, L. I. . . . *Harmon Shop*
Rochester, N. Y. . . . *Moress*
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Winnetka, Ill. . . . *Aimee Inc.*
Wichita, Kans. . . . *Lewins*
York, Pa. . . . *Fabric Shop*



At the fine stores above and on opposite page. Dorene Fashions Co., New York and Los Angeles, 491 Seventh Avenue, New York 18, New York

Sag-No-Mor®

jersey by Wyner



Jeri Holmes of Jantzen

. . . chooses a bolt from the fashion blue . . . designs a travel wardrobe of changeabout separates in Sag-No-Mor worsted wool jersey by Wyner: a coat that doubles as a coat-dress, about $75 *. . . a V-neck jumper, about* $40 *(both, sizes* 8 *to* 16*) . . . a suit with silk print overblouse, about* $75 *(sizes* 8 *to* 18*). Matching beret and cloche: each, about* $11*. All beautiful, all in cornflower, coral, pink, navy, yellow, gray, apricot, sand or green. Burdine's, Miami · Ransohoff's, San Francisco · Liberty House, Honolulu · Joseph Horne Co., Pittsburgh*

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Galey & Lord

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Vacations at tropical resorts are one more of the wonderful things that make living in the U. S. A. today rich with new pleasures ...and you enjoy them much more with Dan River Cottons. The cottons that give you more fashion, more wearing time, less *car-ing* time. The ultimate in wash and wear... because they're Wrinkl-shed with Dri-Don*

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ALL FABRICS DESIGNED AND WOVEN IN THE U. S. A. BY DAN RIVER MILLS, INCORPORATED, DANVILLE, VIRGINIA. *REG. TRADEMARK FOR DAN RIVER MILLS' WRINKLE-RESISTANT WASH AND WEAR COTTONS.

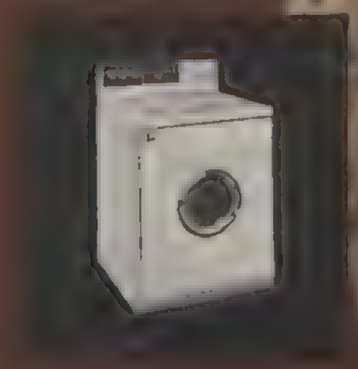
PRINCETON'S LOMELLA in powder puff pastels! The couldn't-be-easier wash-and-wear fabric miracle created exclusively for Kay Windsor now beautifully color-cued for Spring! It's a soft-as-cashmere crease resistant blend of Celanese® Arnel®-Celaperm® that goes into your washing machine, comes out ready to wear in 33 minutes! Needs no ironing, never stretches. In the important sheath silhouette, travel-tested by SAS (Scandinavian Airlines System), with banded V neck accented by a golden sunburst pin. Apricot, white, blue, pink, or mint. Sizes 10 to 20. **$17.95.** Kay Windsor, 1400 Broadway, New York 18. In Canada, Kay Windsor Frocks, 5505 St. Lawrence Blvd., Montreal 14. A Grace Norman original

KAY WINDSOR THE LOOK YOU LOVE FOR EASY LIVING!



reaches the ♥ of fashion

Princeton's Lomella
fabric washes and dries
like a dream
in the new EASY
Combomatic Washer/Dryer.
Recommended for
Kay Windsor washables—
EASY provides a continuous wash,
rinse and dry cycle
for fine fabrics—
just right wash and rinse
temperatures too.
Only 27 inches wide,
yet handles a full
10 pound load.



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SHALL FIELD &
House and Town
Chicago
Evanston
Oak Park
Park Forest
Old Orchard in Skokie
Lake Forest

Following closely the coastline
of your curves...California inspired
Silhounit separates in memorable
red, white and blue!
Top Deck shirt 5.98, Silhounit pants 7.98.
Cable Stripe shirt 4.98, Silhounit shorts 5.96.
Catalina, Inc., Los Angeles 13, California
Fine Swimwear and Sportswear
A division of Julius Kayser & Co.



Catalina

LOVELIER BY DESIGN

the White Stag girl

she makes you forget the scenery



The shores of her love could be the Bahamas—or even the picnic grounds near your own home town. The place isn't really important. It's the girl that matters. To her, the world is a busy, happy place and she dresses for it in clothes designed for her (and you) by White Stag. These? The Shoreline Jac $6.95; the Bar Harbor Walker $4.95. In Bar Harbor check, woven of combed cotton, remarkably soft, supple and care-free. At stores smart enough to be White Stag.

White Stag

Adventure in fashions

WHITE STAG MFG. CO., PORTLAND 9, OREGON • TORONTO, CANADA

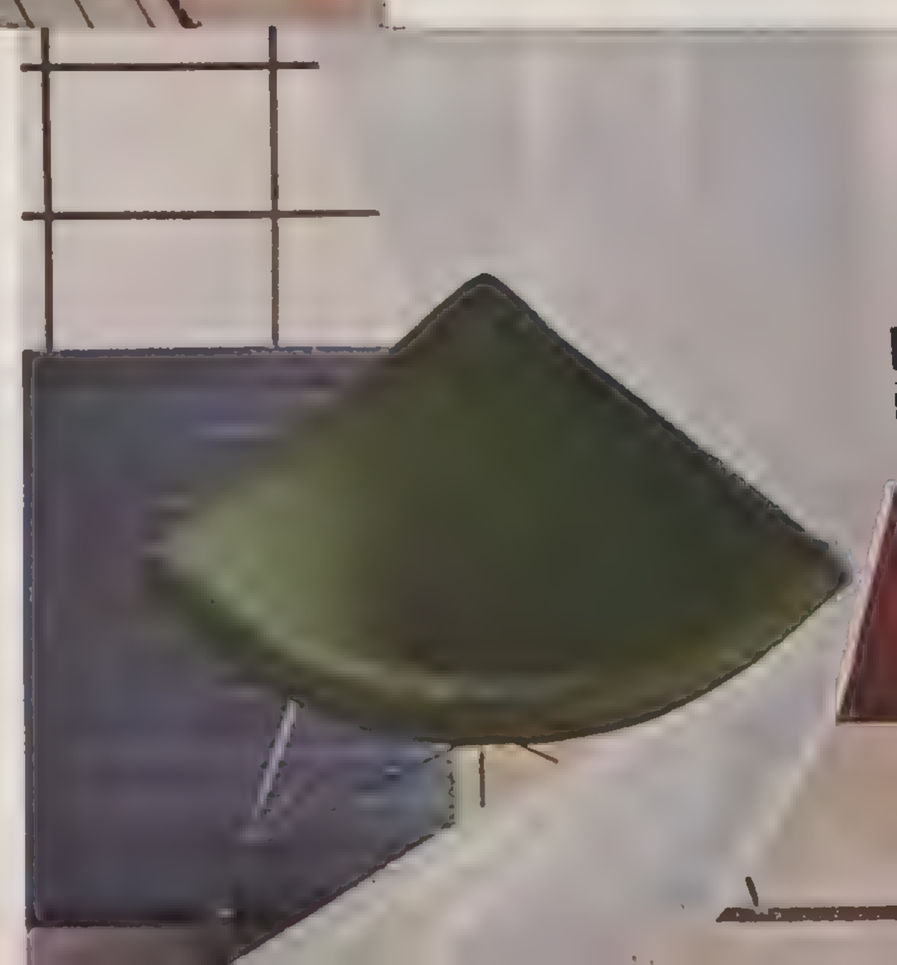
Dress by Reiko for Mr. Gee in Rutgers fabric of Dacron® and Rayon. Shirt Jacket and Slacks by Alfred of New York in Dacron® and Rayon by Earl-Loom Fabrics. Drapery and upholstery fabrics from Jofa, Inc. in Rayon or Rayon and Cotton. M&M handbag. Herman Miller Chair. Photographed at The Motel on the Mountain.

®DuPont Registered Trademark

color comes to life in rayon

Any blue—any green—any blue with any green—is truer to fashion—truer to life —when it's in rayon. For dye-loving rayon sends colors off to a beautiful start, and keeps them beautiful longer (especially when it's solution dyed). Any fabric you enjoy at home or away—is richer because of rayon. It makes life brighter all around.

American Rayon Institute, Inc., 350 Fifth Avenue, New York 1, N. Y.



Nelly Don





north-south knits

This season's easy-mannered silhouettes...
cut with Nelly Don's dressmaker care in
a handsome knit blend of cotton and rayon.
About 25.00* *Above,* the spectator coatdress in blue,
beige or pink. 10 to 20 and 10C to 20C for the
shorter figure. *Opposite,* the overblouse dress with
detachable dickey. Beige, blue, pink. 8 to 18.
Stern's...New York, Bergen Mall, Great Neck
Frost Bros....San Antonio
Emery, Bird, Thayer...Kansas City, Mo.
Or write Nelly Don, Kansas City, Mo. for
nearest store. *Prices slightly higher in some areas



Where the sun shines there shines Arnel

Predicted in the pleasure zones . . . Arnel, resorter's first resort. Here, six selections from a group of hand-screen-printed and plain sharkskin sun fashions . . . complete daytime wardrobe for a fling in the south (and an accurate prophecy of next summer's freshest look). Each piece can go its separate way, each can mix and match at will —think of the multiple possibilities! And because this is easy-care Arnel triacetate, dedicated to the proposition that vacations are for the lazy life, you can relax! The pleats stay pleated through hand washing, and all the rest can be tossed in the automatic and machine-dried. Pressing means just a quick touch of the iron.

Celanese Corporation of America, New York 16.

Celanese® Arnel®

Mary Blair designs for Tabak of California. Sharkskin fabrics by Folker.

Opposite: Sharkskin shirt dress, sashed in print. About $26. Over it, printed Sharkskin Chesterfield coat, beautiful cover for everything. About $36.

Right: Sleeveless Sharkskin overblouse. About $12. Printed Sharkskin Jamaica shorts, about $12.

Far right: Printed Sharkskin battle jacket, about $13. Permanently pleated Sharkskin white skirt, about $15.

All in sizes 8 to 18 at Bloomingdale's, New York; Jordan Marsh, Miami; Marshall Field & Co., Chicago; Woolf Bros., Kansas City; Bullock's Downtown, Los Angeles.



*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

Arnel . . . a Celanese contemporary fiber

PHOTOGRAPHED ABOARD THE M. S. KUNGSHOLM



House of Lords *romances sophisticated simplicity*

...marries it to PURE IRISH LINEN

Whenever you go...wherever you go...there's nothing like pure Irish linen!

IRISH LINEN *The Irish Linen Guild, 1270 Avenue of the Americas, New York 20, N.Y.*

See page 142 for Store Listings.



DOCTOR DRESS CO., INC.
347 W. Jackson, Chicago 7

Spring perkiness in a blouse peeks from beneath the hand-detailed jacket.

Rayon crepe dress with silk print top. Navy or black. Sizes 14 to 44; 12½ to 26½. About $70. *Slightly higher on West Coast.*

Hat—Mr. John

See the I. Doctor advertisement on page 55.

VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School Bureau, 420 Lexington Ave., N.Y. 17, or call LE 2-7500

Travel

SWISS HOLIDAY

Boys & girls 12-18. Two mos. of [illegible] on Lago Maggiore. Sailing, water skiing, sports. Travel in France, Italy, Austria, Switzerland. Write: **Mrs. Christman, Hotel New Weston, N. Y., thru Feb.; or Villa Verbanella Alta, Locarno-Minusio, Switzerland.**

TURQUOISE TRAIL

Girls 12-16. Caravan camping at spectacular sites in New Mex. & Colo. Archeological digging, Indian ceremonials. Riding at base camp in Zuni Mts. 7th yr. 22 girls & 5 leaders. Also boys' groups. **Hillis L. Howie, 904 Lay Rd., St. Louis 24, Mo.**

SHOESTRING TOURS, LTD.

1958 Student Tours to Portugal, Spain, Italy, Switzerland, France & England. June 14-Aug. 4. **Shoestring Tours, Ltd.**
Co-ed. Private Bus. 1st Class Hotels. Rate $1,385.
Bancroft Hotel Worcester, Massachusetts

SITA ADVENTURE TRAILS

Low-cost student tours to "Everywhere" with world's largest educational travel organization. Co-ed 14-21. The West from $390, Europe from $585. Orient from $998. 25th yr. Also college credit trips. Booklet 6K. **SITA, 545 Fifth Ave., N. Y. 17. N. Y. MU 2-6544.**

WAGG INVITATION TOUR

Boys 14-17. Six weeks from mid-June 1958. Scotland, England, France, Spain, Belgium, Scandinavia. Small and unique tour. Recommended boys only. Apply: **Continental-American Travel, Inc.**
465 Park Avenue New York 22, N. Y.

Girls' Camps

CIMARRONCITA RANCH

Summer of fun, adventure in picturesque setting. Separate girls' and boys' camps, 6500 ft. alt. Cool and invigorating. Usual camp activities; daily riding. 27th yr. References. Catalog. **Mr. & Mrs. Frank Burk, Directors, Ute Park, New Mexico.**

TIMBERLINE RANCH

20 girls, 13-18. Informal Western Ranch Life on operating cattle ranch. Round-ups, rodeos, pack trips to Indian reservations. Trout fishing, mountain trips, unlimited riding. 7000 ft. alt. Catalog. 28th year. **Emily Marsh Michener, Vernon, via Holbrook, Ariz.**

CAMP ILLAHEE

In Blue Ridge Mts. at Brevard, N. C. Fun, friends, adventure for girls 6-17. Creative program. 4 age groups. Riding; water sports, swimming, sailing; mt. trips; golf; tennis; archery; activities. Catalog. **Mrs. Kathryn Francis Curtis, Box V, Brevard, N. C.**

CAMP SEQUOYA

In beautiful Allegheny Mts. of Va. Girls 8-16 six wks.; also 3-wk. boy & girl camp. Exceptional staff. Unexcelled facilities (all new 1958). All land, water sports. Riding. Creative Arts. Operated by Sullins College since 1925. **Camp Sequoya, Bristol, Va.**

FARWELL

GIRLS 6-16. ESTABLISHED 1906
ON BEAUTIFUL VERMONT LAKE

Riding—our own schooled horses, drills, trail rides, expert instruction. Swimming, waterskiing, canoeing. Tennis, dramatics, crafts. Sailing. Snug log cabins. Four age groups. Limited enrollment assures individual attention. 53rd season. Booklet on request.

Mr. and Mrs. V. Dulany Furlong
Box 267 Mathews, Virginia

ALOHA CAMPS

Fairlee, Vermont

54th YEAR

Aloha Camp for girls 12-15, 16-17
Aloha Hive for girls 7 to 12
Lanakila for boys 7 to 14
Tennis, swimming, canoeing sailing, mt. & canoe trips, archery, photography, crafts, dramatics, music, riding. Counselor Training for older girls. Catalogs.

MRS. HELEN GULICK KING
21 Lewin Road Hanover, New Hampshire

kimiyo

On a Bay of Lake Champlain in Vt.

For Girls 6-17. 40th season. Riding for every girl every day—wonderful trails—own stable. Sailing, swimming, canoeing, water skiing, tennis, archery, riflery, dramatics, dance. Separate division for girls under 10. Give age. *Booklet:*

Mr. and Mrs. John J. Williams, 70 Park St., Canton, N. Y.

Lake George CAMP FOR GIRLS

On beautiful Lake George, Glenburnie, N. Y. Mile-long private shore of protected coves, sandy beaches. All water sports at their best. Scenic view from spacious cabins in 95-acre woodland campsite. Little theatre—professional staff. Riding, riflery, tennis, arts and crafts. 3 age groups, girls 6-17. Resident nurse. Brother camp—Adirondack for Boys—nearby.

Mr. & Mrs. John E. Donat; Dirs.; 10 Walnut Hill Rd., Orange, Conn.

Girls' Camps

ECHO CAMP

Camp fun in Adirondacks on beautiful Raquette Lake for 75 girls 6-17. All camp activities with riding, trips, tennis, sailing, aquaplaning & water skiing. Excellent food and supervision. Booklet.
Mrs. Carlton V. Clough, Pleasantville, New York.

ROCK RUNN RIDING CAMP

Girls 6-18. Exceptional instruction for trail, hunt & horse show. Beginners' mounts and hunters. Superior training in oils, water colors, ceramics, dancing, swimming, archery, tennis. Chester Co., Pa.
Mrs. John Barton Ziegler, Box 22-V, Pottstown, Pa.

OWAISSA

High in Poconos, 100 mi. N.Y.C. & Phila. Girls 7-18. Riding in fee. Sailing, swimming, boating, tennis, land sports, drama, crafts, trips, horse shows. Flexible program. Experienced leaders. 43rd year.
Mrs. E. S. Skinner, W. Walnut St., N. Wales 1, Pa

QUANSET SAILING CAMPS

Cape Cod camp for girls 5 to 18 featuring daily sailing on beautiful Pleasant Bay. Races, Tennis, Crafts, Archery, Riding included in fee. 4 age groups. Adult Sailing School June & Sept. 54th year. Catalog.
F. G. Hammatt, South Orleans, Massachusetts.

SCHOOL OF CREATIVE ARTS

Martha's Vineyard, Mass. Girls 7-17. Art, drama, music: piano, voice, harp. Dance: modern, ballet, folk. Sports: swimming, tennis, riding, archery. Professional staff. Guest artists. Catalogue.
Kathleen V. Hinni, 60 Horatio St., N.Y. 14, N.Y.

BEAUPRÉ—DANCE & MUSIC

60 girls 9-16. Lenox, Mass. near Tanglewood. Dance: ballet, modern, ethnic. Music: instruments, voice, choral. Art: ceramics, painting, sculpture. Drama. Sports. Swimming pool. Professional staff. **Mr. & Mrs. Stanley G. North, 2 Maher Ave., Greenwich, Conn.**

LES CHALETS FRANCAIS

Deer Isle, Me. Unique camp. Imaginative, informal program. Girls 5-18 learn fluent French the conversational way. Live in Swiss chalets. Riding, sailing, tennis. Music, ballet, dramatics, art. **Mrs. Elsa V. James, 1024 Westview Ave., Phila. 19, Pa.**

OGONTZ WHITE MT. CAMP

In New Hampshire. Girls 6-18. 750 acres on mountain lake. Rustic cabins. Swimming, sailing, canoeing, aquaplaning; form & trail riding; tennis, hockey, golf; art, crafts, music, dramatics. Trips.
Abby A. Sutherland, Box 300, Ogontz Center, Pa.

INTERLAKEN

Girls 5-18. Outstanding riding, swimming, tennis, waterskiing, canoe & pack trips. Sailing. Music, art, dance. 1000 acres surrounding lake. Dartmouth-Lake Sunapee region. Croydon, N. H. 36th season.
Mr. & Mrs. C. H. Dudley, Dirs., Hanover 1, N. H.

HOLIDAY HILL

Craftsbury Common, Vt. Stowe vicinity. 70 girls 6-17. Daily riding, care of horses, mountain trips, sailing, water skiing, sports, creative arts, dance. Leadership program. **Josephine Willard, Dorothea Loewel, Dirs., 55-C Locust Ave., New Rochelle, N.Y.**

CAMP NORFLEET

Burlington, Vt., on Lake Champlain. 65 girls, 4-20. Internat'l group. Exceptional music, art, dramatics, concerts, ballet, modern dance, plays, French. All sports. Tutoring. CIT program. Distinguished staff. Nurse. 360 West End Ave., N.Y. 23. LY 5-3367.

Boys' Camps

SUSQUEHANNA

Boys 5-16. Mt. camp on private Pa. lake. 40th Yr. 825 Acres. Daily riding, complete horsemanship course incl. in 8-wk. $595. fee. 45 camp owned horses. All sports. Skilled leader each 4 boys. Personal development our aim. Bklt. **R. T. Smith, New Milford, Pa.**

CAMP SEA GULL

Nationally recognized sailing, motorboating program. 100 sail, motorboats, cruisers. Sailing masters, captains, expert staff of 125. 58 buildings. Ocean fishing. Safe. All sports. Boys 7-17. Catalog. **Wyatt Taylor, Director, Dept. E, Arapahoe, North Carolina.**

RAGGED LAKE CAMP

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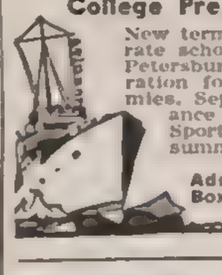
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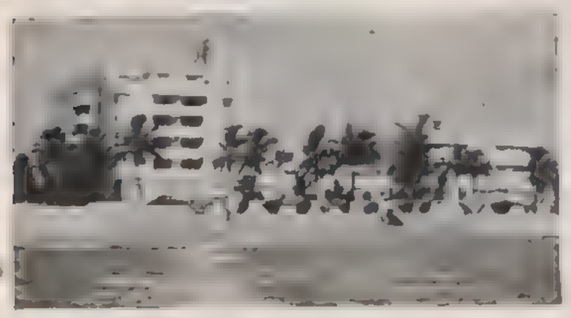
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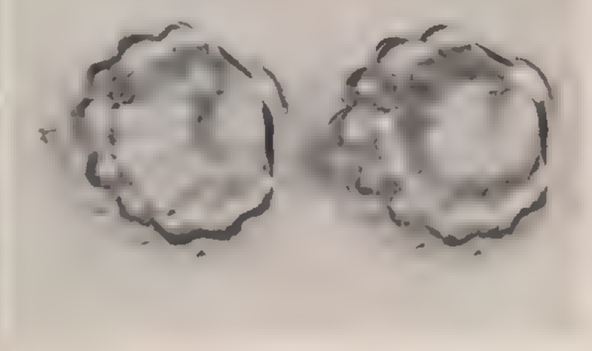
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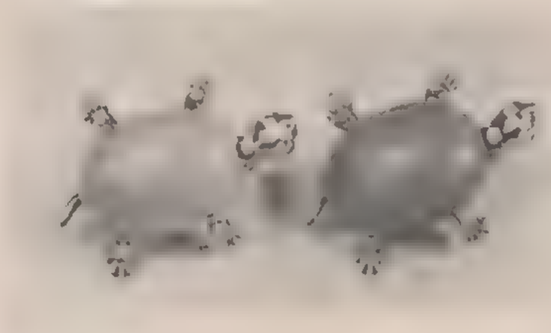


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Turquoise turtles:
pins winking with diamonds—all the jewels set in 14-k. gold. The pair—and who would want to separate them—$375 inc. tax. Regina Cultured Pearls, 27 East 54th St., N. Y. 22.



The well-rested face
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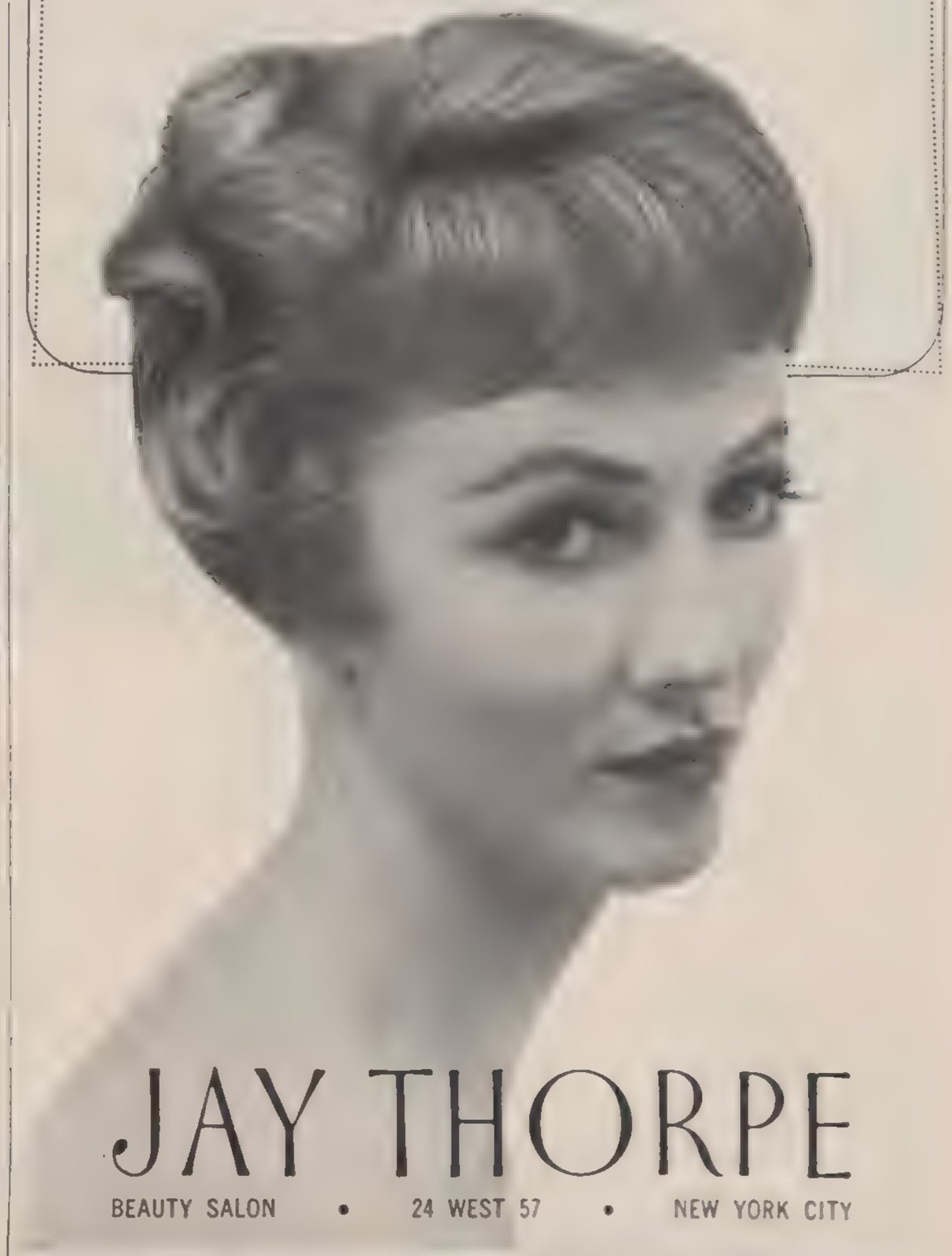
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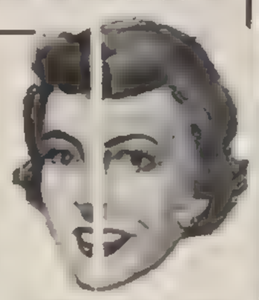
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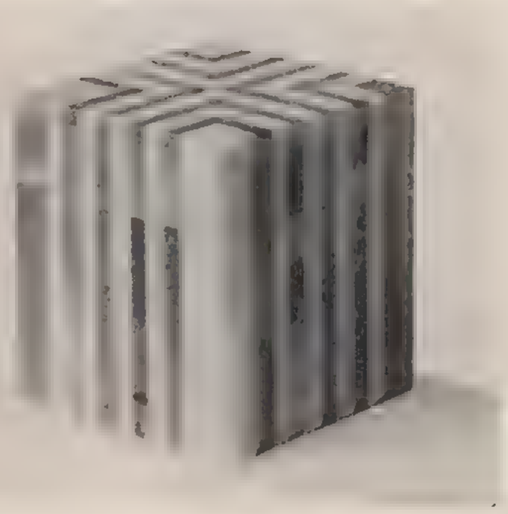
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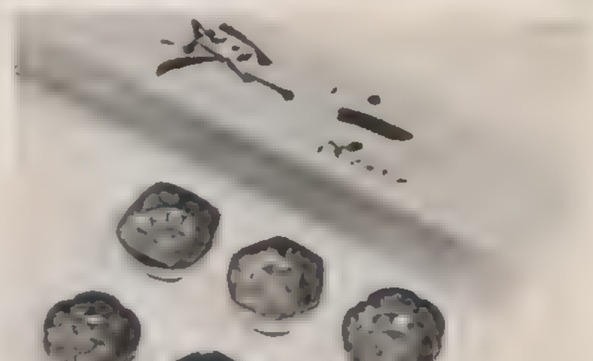
Salad dressing—
this set of six salad plates, each with a different vegetable marking the centre. The background is white to show the *real* salad to best advantage. $12. postpaid. East House, 1075 First Ave., N. Y. 22.



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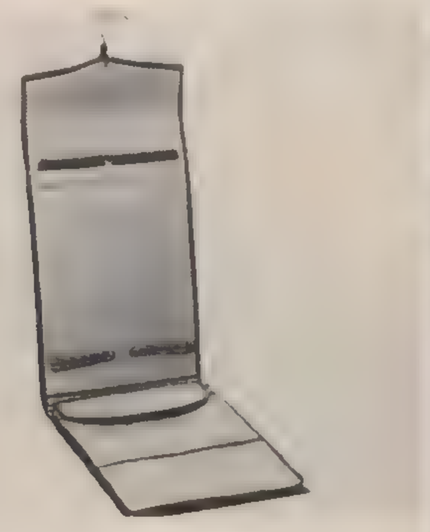
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Flower prearrangement.
A pyramid of yellow daisies and tiny peaches in a marbleized vase—prearranged fakery that might start this trend in a household: a half-dozen such table centres to change at whim. This, 12″ high, $20, plus tax. Tuthill-Porter, 125 East 39th Street, N. Y. 16.



Casing the travel situation.
Leather packing case for the ties and linens that a man will need while living out of a suitcase. This one comes in brown or black. opens to 36″, hangs conveniently in the closet. $14.85, inc. tax. Vincent Howard, 134 East 70th Street, N. Y. 21.



The George I flavour
in a sterling silver salt shaker and pepper mill (which would make this set, or several sets, fine accompaniment to a traditional flatware pattern). The pieces are sold individually, $22 each, plus tax. Robert Ensko, 682 Lexington Ave., New York 22.



MIEHLMANN

Glass façade.
Black and white architectural motif on a glass tray that functions as serving dish as well. The size, fourteen-inches square, is big enough for small cocktail-party service. $12, ppd. Shearn's, 1120 Madison Avenue. N. Y. 28.

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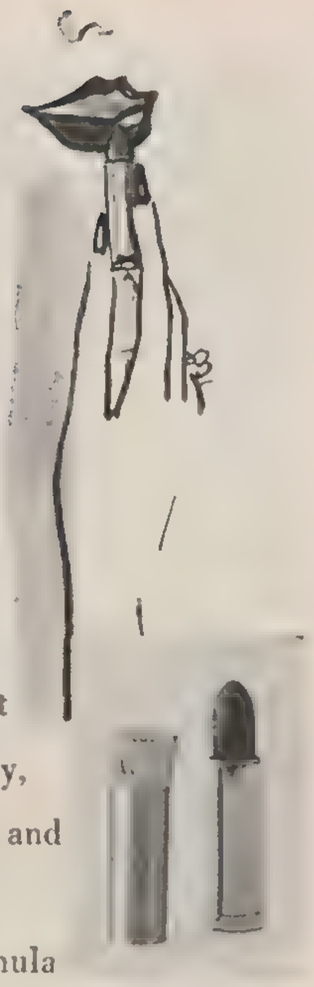
Discoveries in beauty



Here, highlights from a new beauty routine called Elixir—a treatment with Royal Jelly, vitamins. and moisturizers built into a formula that's designed to protect, firm, and freshen the skin on a twenty-four-hour basis.

Top right: To smooth and soften lips—Elixir lipstick in a range of colours (*in* colour, pages 88-89).

Left: Elixir Foundation, to blend smoothly over face and neck, working upward with firm, sweeping strokes; gives skin a radiant glow that's more than skin deep.



Right: Pleasant nightly ritual—applying Elixir Lotion with Royal Jelly and moisturizers to smooth skin while you sleep.

Below: Elixir face-powder, and its pressed-powder edition.

All, by Alexandra de Markoff; at Saks Fifth Avenue.





DRAWINGS BY RAY PORTER



a Coiffures Americana original

Angelique soft, sophisticated north-to-south design from Coiffures Americana, fountain-head of hair fashion for the American woman.

In San Francisco, Las Vegas, Palo Alto, Sacramento, San Jose—exclusive with the JOSEPH MAGNIN BEAUTY SALONS

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See page 142 for Store Listings.

EAU DE COLOGNE POIVRÉE



EAU DE COLOGNE POIVRÉE DOUCE A LA PEAU

CARON

© Caron, 1957

Vogue's eye view of the *superior vehicle*

". . . The human mind is a much superior vehicle for space travel . . . The furthest galaxies that we can see are one thousand two hundred million light-years away. We can go there instantly in thought." At this jumping-off point for 1958, faced with travelling the unpenetrated twelve-month space ahead and that other space—called simply and awesomely "outer," and pierced suddenly by steely orb-shaped vehicles—we nnd substance in this reflection by Anthony West quoted from his literary exploration, "How to Face Outer Space," a short story which begins on page 74.

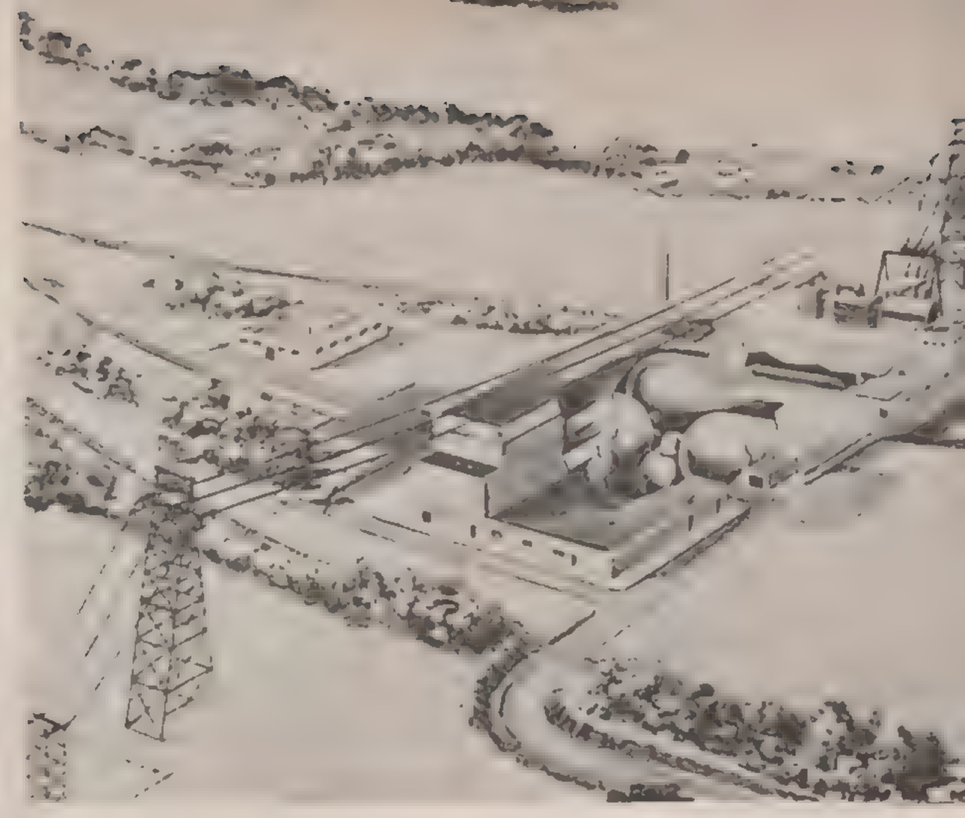
Measure of change

Ten pages tipping the times—
beginning with news on legs,
the shorter skirt that
marks the fashion year.

First of all, it's a leggier year, with skirts definitely up. We say first-of-all, because fashion—history repeats—is no historical flitter, but a tangible, unfading mark of the times: the memorable giveaway in the rediscovered snapshot; the flash of dateline in a clipped news photo, a delectable vintage movie. This year, it's skirts and a new show of leg that will mark the fashion year and document the year's pictures—the fashion magazines, the TV kinescope buried in the cornerstone, the Rolleiflex record of a summer abroad, the "candid" advertisements. As of now, the wonderfully leggy woman will be wearing her skirts a clean two inches shorter than last year. A less wonderfully leggy woman will try an up-cut of one, interested, experimental inch—just enough to tip her point of view, the pleasant sassiness of a mind geared to change. For further switches, change here to the next nine pages.

Skirt change, leg change: Shown here, the 1958 skirt, shorter by two inches; and sheathing this new length of leg, deep-tinted stockings. These, a definite brown, so sheer that they're only a shadow of a tint. Calfskin shoes, textured and perforated, with tall, slenderized heels important to the leggier look. Shoes, made in Italy by Maserati; new this year to the U.S. $40; at Lord & Taylor. NoMend stockings; at Altman's.

KAREN RADKAI



FIRST ATOMIC POWER STATION
TO GENERATE ELECTRICITY
FOR COMMERCIAL USE ONLY

The news
of the
high-winding
turban

MODEL FOR
A NUCLEAR-
POWERED SHIP,
FOR CARGO AND
PASSENGERS.



Can Brain Waves Explain Behavior?

Briton Tells of Clews He Found In His Tests With Delinquents





CHANGES *moving into 1958*

Atomic power station, this country's first full-scale one to generate electricity for use in houses and in business, is at Shippingport, Pennsylvania, near Pittsburgh. This station, to go into operation sometime this year, has been developed jointly by the United States Atomic Energy Commission and the Duquesne Light Company, with Westinghouse designing the nuclear reactor.

Turbans—this one Paisley-printed silk—are on a new high rise now, balancing 1958 chemiserie. Turban, by Adolfo for Emme; Hudson's; L. S. Ayres; I. Magnin.

Brain waves and delinquents are the special study of Dr. W. Grey Walter, a neurophysiologist of the Burden Neurological Institute of Bristol, England. Through new techniques, especially with electronics, according to Dr. Walter, "we have been able to establish correlations between the nature and extent of electrical activity and certain aspects of character and behaviour . . . rhythms are associated in young people with a certain type of delinquency behaviour and adventurousness; this we have called ductility. The ductile person is one who is easily led, either into trouble or out of it . . . we have designed a set of experiments which are still in progress in order to see if and how human behaviour can be understood as an expression of brain mechanism."

Buddha, All-America camellia for 1958, is a distinctive, new phlox-pink hybrid that comes from a Chinese strain. "One of the few truly great camellias," the Buddha has deep, satiny petals, which unlike those of the familiar japonicas, change form between budding and maturity.

This nuclear-powered experimental ship, to take both passengers and cargo, has been designed by Raymond Loewy Associates.

New tap in heel lifts—a non-clicking, nerve-calming plastic composed largely of nylon, with nylon's long-wearing qualities. Pale-blue silk crêpe shoe, by Margaret Jerrold, $25. Grey-blue Belle-Sharmeer stocking. Lord & Taylor.



New camellia, from a strain once cultivated by Buddhist monks.



Changes

New form for an air terminal that looks like nothing on earth; for TWA in New York.



OPERA HOUSE CURTAIN AT SPOLETO WHERE A NEW FESTIVAL BEGINS IN JUNE.



This extraordinary air terminal, designed by Eero Saarinen & Associates for Trans World Airlines, will be built at New York's Idlewild Airport. Those two jutting structures, shaped rather like violins, are connected with the main building by long, sheltered passageways, equipped with both moving and stationary sidewalks; no one will get wet boarding or leaving a plane.

The new music festival, for a month, at Spoleto, Italy, is called "Festival of Two Worlds," will have known and unknown American and European artists, and is under the special protection of Gian-Carlo Menotti, president of the Festival Foundation. (Menotti, the composer-librettist of *The Consul, The Medium,* and *The Saint of Bleecker Street,* is just the librettist of the new opera, *Vanessa.*)

Tessalon, developed by CIBA of Canada, gives promise, after experiments in Nova Scotia at Point Edward Hospital, of being more effective as a cough remedy than codeine, for years the standard medication.

Twelve-metre boats will fight it out for the first time internationally when the America's Cup race is held off Newport, in September, 1958. To meet the British challenger, "Sceptre," the defending sloop will be chosen by the New York Yacht Club after preliminary trials.

Pinhole spectacles, always famous nerve calmers, framed now in brave new colours. Stenopeic Glare Guards, $18.50.

Twelve-metre boats will race for the first time in international competition, next September.





New plastic, Porelon, holds almost a liquid (from medicine to ink) tight in its straight-laced molecular structure, releases it, on pressure—at controlled rate, over extended perio

100 Perles

IN EACH PERLE OF TESSALON, A NEW NON-NARCOTIC COUGH REMEDY, 100 M.G.

Glasses without glass, vision without glare—new use of the pinhole principle

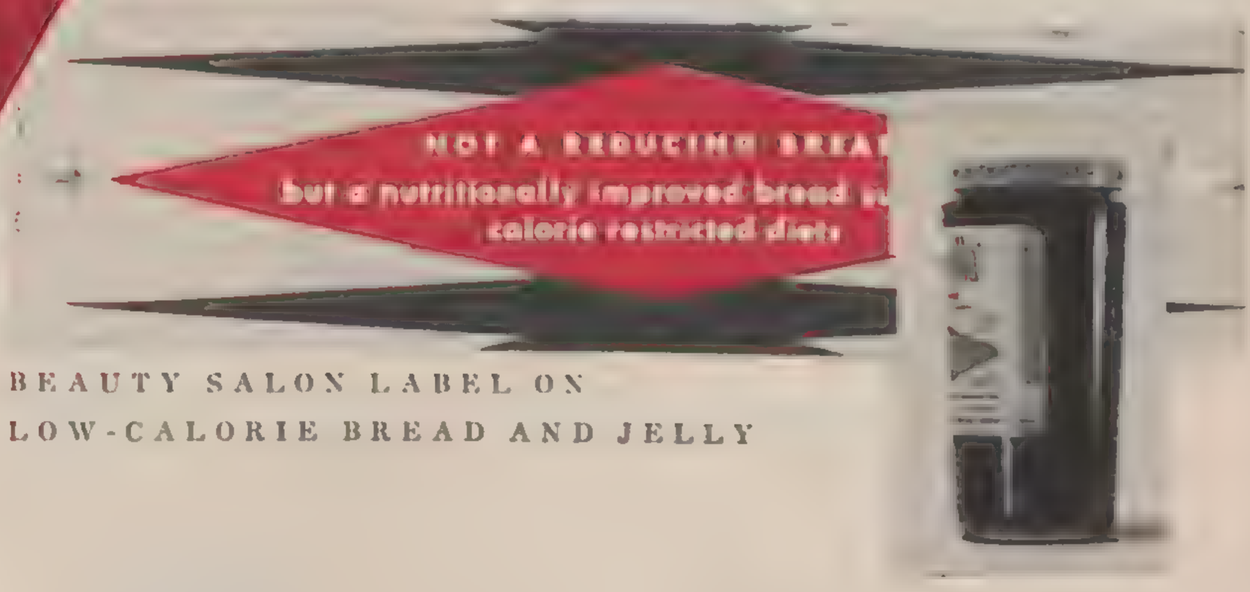
RCA-Color Video Tape Ready For Sale in Late '58

JANUS CAR, TWO-FACED AND GERMAN, OPERATES ON 50 MILES TO A GALLON.

The German Janus car, two-faced in that it has doors that open both at the front and at the back of the car, is a super-economical four-seater, designed by Claudius Dornier, Jr., for the Zundapp Werke. Janus has its motor in the middle of the car. (In Germany, it costs about $800.)
NBC's new use of magnetic tape will put colour programs for the first time on local clock time all year round in the country's four time areas. Starting in April, program schedules will remain unaffected by daylight-saving-time. Viewers in Omaha, for example, will continue to see the "Steve Allen Show" at the usual time.
Beauty-labelled foods. The surprise, groceries wearing a famous figure-maker's name, now—namely, Slenderella.
A plastic wellspring, Porelon is the basis for Perma Stamp, a device with no ink pad, that makes 50,000 smudge-free, quick-drying impressions. Forerunner, this, of advances in everything, surgical bandages to lipstick.
Strong clear lipstick colours coming in now in orange colours well qualified to lipstick the new flimsier pastels.
New coat for coating: a process called Scotchgard. Even oily stains bead of their own accord, blot off spotlessly. Coat, here, by Zelinka-Matlick of Forstmann woollen. $70. Altman's; Marshall Field; Frederick & Nelson.

New coat fabric that spot-cleans itself



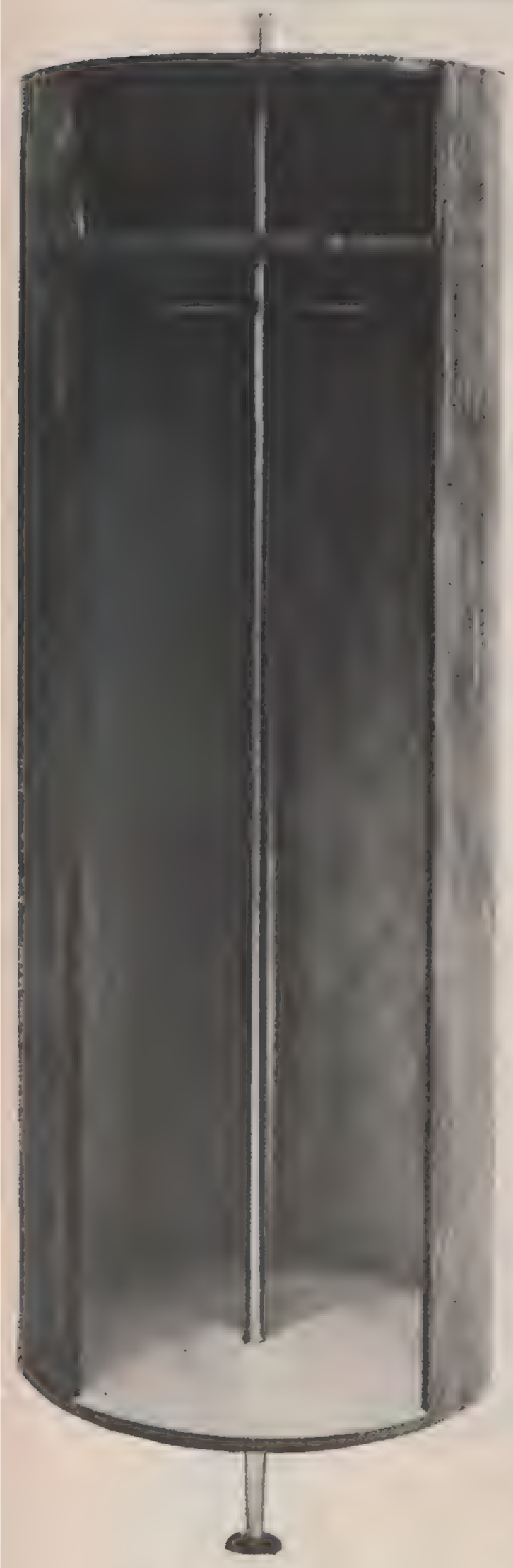


BEAUTY SALON LABEL ON LOW-CALORIE BREAD AND JELLY

Ball of fire in lipstick colours: the new strong orange

Putting Free Radicals to Work

Scientists everywhere are excited about a kind of radical that has no politics. It's an atomic fragment that is eager to unite with another, and it's found all over.



Rotating closet (above)

Changes

Free radicals—the generic term for those atoms or atomic groups or fragments of molecules *about* to combine with other fragments to form a stable mixture—have been isolated, captured, and stored by freezing at the National Bureau of Standards' laboratories. Through this advance, new areas for scientific investigation have been opened: among them, the possible formation, in the future, of chemical compounds hitherto impossible to achieve.

This round, revolving closet, on a floor to ceiling axis, requires no structural changes to install. (It holds about six coats and a few extras.)

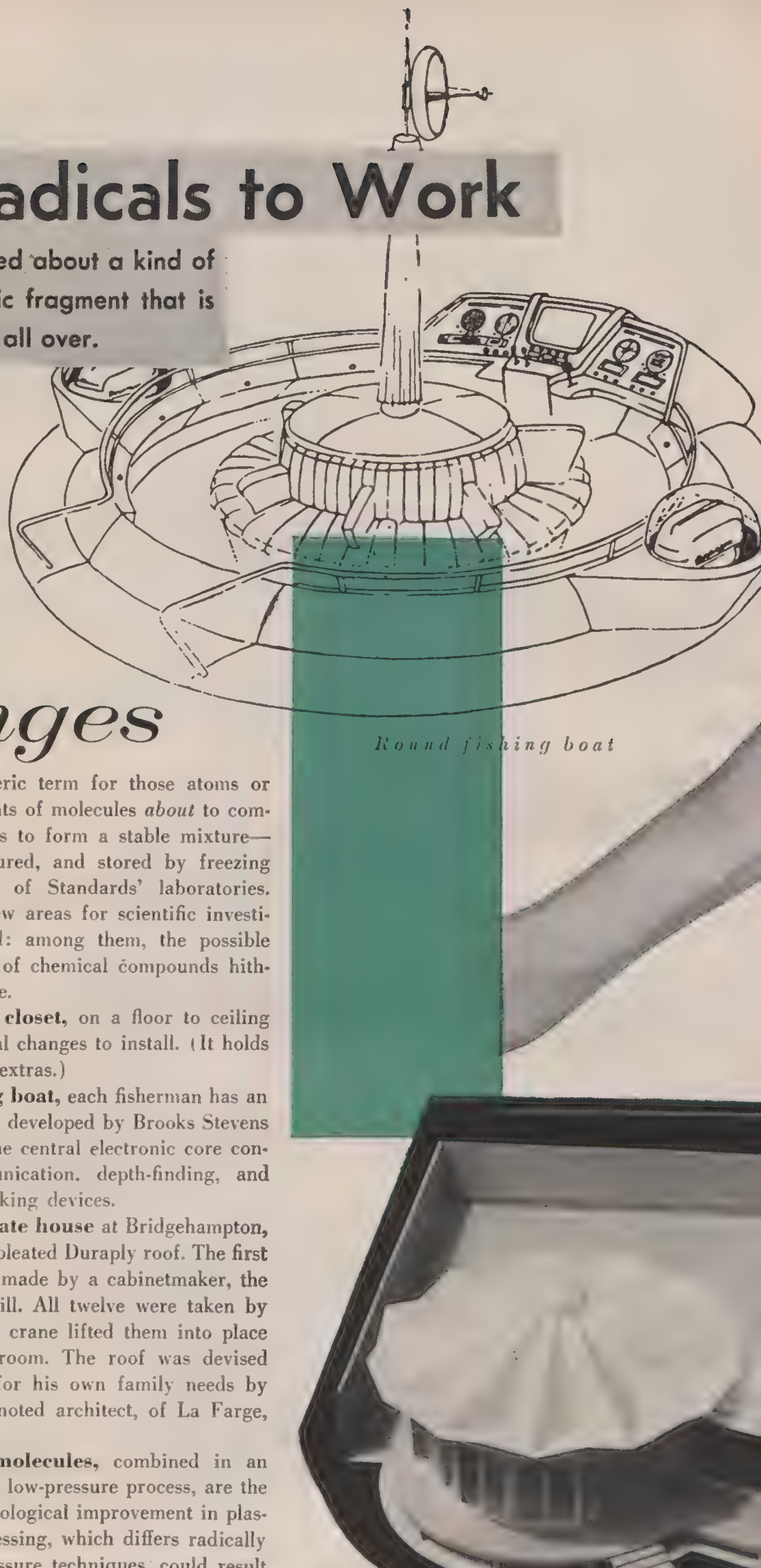
With this round fishing boat, each fisherman has an equally good seat. (It was developed by Brooks Stevens for Evinrude Motors.) The central electronic core contains navigation, communication, depth-finding, and computing as well as tracking devices.

Plywood and glass private house at Bridgehampton, Long Island, has the only pleated Duraply roof. The first of the roof segments was made by a cabinetmaker, the rest at a woodworking mill. All twelve were taken by truck to the site, where a crane lifted them into place over the circular living room. The roof was devised and the house designed for his own family needs by Alexander D. Knox, the noted architect, of La Farge, Knox & Murphy.

Giant polypropylene molecules, combined in an ordered form by a simple, low-pressure process, are the basis of a great new technological improvement in plastics. This method of processing, which differs radically from the present high-pressure techniques, could result in hard, durable, heat-resistant synthetics, inexpensive and capable perhaps of replacing metal, glass, or wood.

This new Swedish baby carriage has small, spatulate feet, instead of wheels, to make life easier on steps.

Printed, knitted cotton—with advance notices of a long-run hit—is no prima donna. Firm-bodied, it takes colour brilliantly. Goldworm dress, about $40. Bergdorf Goodman; Montaldo's; Joseph Magnin.



Round fishing boat

Unique round plywood private house.



Giant polypropylene molecules for new synthetics.

FEET FOR A BABY CARRIAGE

Change due any day now: lipstick with a new gold nightlight—the added ravishment of 24-carat gold.

. PSTICK COLOURS WITH A CELLINI WASH
ETTE MARGLEN.

BOUQUETS HERE:
A NEW WAY
OF PRINTING KNITTING



THE
PINWHEEL CUT:
"CROWN" MOVED
FORWARD;
SIDES CUT CLOSE

1958 beauty changes

New way to use hair-colouring in 1958: as mobile-y as a photographer uses his lights. By applying several gradations of hair dye to the same head of hair, a good colourist can "move" the lights to spotlight good features and put less-than-good ones in the shadows. For instance, a blonde with a too-low brow or a too-narrow forehead could be made more beautiful by being made more blonde in the area around her forehead – paleness there helps the forehead to recede; if her jawline were too wide, the colourist might move the jawline into the shadows by using darker tints in that area. Roux is the first to appear on the scene with this system; calls it "Color Shaping."

The pinwheel cut. A new cut of hair (at left) for a smallish, piquant face, part of the new trend to a coiffure that never looks "set," but has a set pattern of its own nonetheless. The crown of the hair is moved forward, and from this point the hair is cut in circular shortish layers with all its fullness at the top, adding height. At the sides and back: new closeness, with the curls short but not shingled. Result: softness, a pretty oval shape. Coiffure by Enzo of Perugia.
Self-control for coiffures. First time on the air for this: a sprayable hair conditioner called, of all things, Happy Hair. Rich in lanolin, it's especially good for hair that's had an overdose of wind, water, sun—also good for men's hair. By Caryl Richards.
Irish eyes. Smiling, here, and also alluringly smoky—showing a new grey eye shadow with a smoky-pearl cast (giving the soft depth that Irish eyes are famous for). Nice with pastel colours, or one of the new vigorous brilliants. New eyebrow shape: a flattering sweep, tapered near the nose, making eyes seem wider apart. Eye shadow stick, Hi-Fi by Max Factor.
Dressing-room news: the original chemise. About to have a revival meeting: the lingerie form of chemise, and the chemise dress—naturals together. This chemise, one of the first to appear this year, is lace-bordered nylon tricot by Vanity Fair; ready in February at Lord & Taylor; Neiman-Marcus. Gustinette slippers: Bloomingdale's.



The case of the other chemise— a part of 1958's chemise-dressing

JOHN STEWART

Bananas, bunched for action, are making a comeback as the basis for a 1958 diet that makes light of extra pounds, disposing of five in five days. For full details and a chart, see page 147.

Diet news: the great banana revival



THE NEW WIDE SWEEP OF "IRISH" EYES...

How to face

OUTER

The scene is the terrace in front of a pleasant small house in the country not too far from New York. Mr. Blount and his friends Mr. and Mrs. Truscott are discovered, on a balmy autumn night filled with stars, looking attentively at the horizon. After a moment they all say, "There it is," together, and their heads turn slowly as they follow the course taken by Sputnik II as it flies across the sky.

MRS. TRUSCOTT

Poor little dog!

MR. TRUSCOTT

Oh no! Darling, you just can't take that line about this thing . . .

MR. BLOUNT

I don't see why not. I feel rather that way myself. I don't really see the point of the dog myself.

MR. TRUSCOTT

Well, I guess Laika or Limonchik or whoever it is doesn't either—but then he or she is just a dog. We ought to realize that she's dying for a cause—to get necessary information so that we can send men up there with some idea of what they're going to be up against when they go.

MR. BLOUNT

Well, it's just that that makes me wonder what the point of sending the dog is. . . .

MR. TRUSCOTT

Don't tell me that you're one of these blind men who can't see what a really important thing this breakthrough into outer space is? Why it opens a whole new dimension of man's experience.

MR. BLOUNT

It's a very great achievement from a technical point of view—yes. That it's a breakthrough—no. That it opens anything to men that wasn't open before—no it doesn't.

MR. TRUSCOTT

Don't say that you believe that people have been whizzing about outer space for years, only nobody has known about it except you and the members of the flying saucer clubs.

MR. BLOUNT

No and yes. I think people began to explore space just as soon as the men of the Renaissance caught onto the idea that the sun was one star among many, and that there might be millions of suns with millions of earths circling round them.

MR. TRUSCOTT

So what. Now we have a hope of really going to some of them, and in a space ship that will reel off a hundred million miles an hour.

MRS. TRUSCOTT

Darling!

MR. TRUSCOTT

It seems fantastic—but it's possible. Some kind of electronic motor that would discharge a jet of ionized particles could do it. It's just a matter of working out the details, and then we're off to the stars!

MR. BLOUNT

A hundred million miles an hour—do you realize that that's only a seventh of the speed of light?

MR. TRUSCOTT (Laughs)

Well, that's certainly too bad.

MR. BLOUNT

It is. The nearest star to the solar system is four light-years away.

MRS. TRUSCOTT

Mmmn?

MR. BLOUNT

Well, if you insist, a light-year is the distance light will travel, going at six hundred and sixty-nine million six hundred thousand miles an hour in a year of eight thousand seven hundred and sixty hours. Get it?

MRS. TRUSCOTT

No.

MR. BLOUNT

I'm never quite sure how much it means to me. What I hang onto is just this. Nothing travels faster than light and it looks as if nothing ever could. So when it's said that something is four light-years away, it means that there's just no way at all of getting there in less than four years. Do you see? But anyway, if this nearest star is four light-years away, it means that Bill's hundred million mile an hour space ship will take twenty-eight years to get there.

MR. TRUSCOTT

Well, that's possible.

MR. BLOUNT

Put a crew of twenty-year-olds aboard and you'll get them back as men of seventy-six.

MRS. TRUSCOTT

They'd run out of Kleenex. . . .

MR. TRUSCOTT

For heaven's sake. . . .

MR. BLOUNT

It's a point, though, isn't it? Imagine yourself at the age of twenty climbing into a tin can the size of a New York apartment, loaded up with all the food and drink you're going to need for what amounts to the rest of your life. . . .

MR. TRUSCOTT

But what an adventure—it would be worth it. . . .

MRS. TRUSCOTT

Being shut up in a box with the same two or three people from the time you were twenty till the time you were seventy-six—and wearing one of those ghastly space suits too . . . do you call that an adventure?

SPACE

By Anthony West

MR. TRUSCOTT

Yes. I'd go through anything to find out if there were other creatures like men out there.

MRS. TRUSCOTT

Do you think there are people—things—we could get in touch with in space?

MR. BLOUNT

I'm almost sure of it. We know from our own experience that life is the sort of thing you'd find on a planet like ours, circling round our sort of sun. There are a million suns like it in our galaxy. Beyond our galaxy there are a hundred million others, and there are good grounds for thinking that every one of these galaxies has a million planetary systems like ours in it. The probability is that there are a great many places in the universe where intelligences like ours or better could develop.

MR. TRUSCOTT

Well, there it is, the mission for our space ship. First we go round our galaxy trying to make contacts; and if we draw a blank there, why we go on to the next galaxy.

MR. BLOUNT

Our galaxy happens to be a hundred thousand light-years wide. We're about twenty thousand years in from the outer edge, and eighty thousand years away from the far side. The whole period of human history covers only about four thousand years—can you imagine the journey your space ship is being launched on when its horizon is that far away?

MRS. TRUSCOTT

Why the crew would have to have babies and train them as their replacements. . . .

MR. BLOUNT

For generations . . . at any given moment the space ship's crew would have to consist of the operating group, the breeders and baby minders, and the babies. Halfway across the galaxy there would be some kind of celebration as the thousandth generation of the crew took over the controls.

MRS. TRUSCOTT

It'll be *squalid* in that space ship.

MR. BLOUNT

They'll run into some interesting psychological and genetic problems aboard, that's for sure. The conditions should make the crew neurotic, and unless you're going to make very elaborate preparations for artificial insemination, they're going to get pretty inbred. Of course, if the ship is going to take an intergalactic trip, the problems are going to be that much more complicated.

MR. TRUSCOTT

Just what do you mean?

MR. BLOUNT

M 31, the nearest galaxy, you can see it as a faint haze in the constellation Andromeda with your naked eye, is one million five hundred thousand light-years away. By the time the space ship gets there, its crew will be further from us in time than Neanderthal man is. Before they leave they'll have to adopt a policy and decide whether they'll go with the evolutionary tide or put up a fight to stay like modern man. The select breeding group on board might breed true, but then they might start adapting to the artificial environment in the space ship. By the time they got to M 31, they might be something quite unique—space ship man. . . .

MR. TRUSCOTT

How silly can we get!

MR. BLOUNT

For a start, we can try talking about the physical conquest of space in rockets and things of that kind. But perhaps that isn't even silly, I'd rather call it simply childish.

MR. TRUSCOTT

What makes you so negative about this tremendous thing?

MR. BLOUNT

I don't think I am being negative. It's just that I think the human mind is a much superior vehicle for space travel to any material thing or mechanical device. The furthest galaxies that we can see are one thousand two hundred million light-years away. We can go there instantly in thought, but the idea of setting out on a physical journey over that vast gulf of space and time is grotesque. The estimated time of arrival would be never. One of the odder things about the universe is that it seems to be expanding. The furthest galaxies seem to be rushing away from us at such speeds as thirty-four thousand miles a second, and they are going faster all the time. If you set out for one of them in Bill's super space ship, travelling at a hundred million miles an hour, you would be dropping behind from the word go. The galaxy would be twelve million miles further off than when you started at the end of the first hour, and the gap would widen every hour. There isn't any point in even thinking about such journeys, even if you could find a crew of immortals for your space ship.

MRS. TRUSCOTT

Is there any point in even thinking about space? It doesn't seem quite real to me—it's all too big, and too far off, and the numbers don't really seem to mean anything.

MR. BLOUNT

There's no trick to space—it's nothing special. You live in it. When you get a sunburn, you're having a space adventure, you're being browned by something ninety-three million miles away. Your favourite flower grows in space. The earth you live on is on a space journey, circling round the galaxy with its sun at a speed of two hundred miles per second. The trip round the galaxy is going to take two hundred million years, we're on our thirtieth trip round, so far as we know. It doesn't matter though, but you are travelling in space even when you're in your bath. You don't have any choice. You just *are* a space traveller whether you like it or not.

(Continued on page 141)

1958 shapes

Out of the steady stream of new ideas from France and America, these emerge as fashion strong points in 1958: the chemise-dress, the pleated-skirt suit, the bloused-top dress or suit. As of January 1, this is the excitement about them: the new international status of chemiserie; the new degree of crispness and mobility where the pleated-skirt suit is concerned; the way less hemline suddenly puts more blousing into perfect balance. Changing the chemise-dress, for example: the news of a jacket; the counterpoise of a shorter skirt, tall turban-wound hat. As for the pleated-skirt suit, it isn't just a case of more pleat-activity this spring. There are more *kinds* of pleats in good standing in 1958—box pleats, telescoped pleats, cluster pleats, too-many-to-count pleats. (And the jackets that go with them are often news in themselves; e.g., the belt-threaded jacket on page 85.) One word of advice about the pleated-skirt suit: like the chemise and the bloused-top dress, it's prettiest when it's worn shortish; youngest, with a Breton hat—about which, see pages 82 and 85. Now then, which look is whose? The woman who can carry off the out-and-out chemise on page 81 will probably look marvellous in the endlessly pleated jersey suit on page 84—and in almost any form of bloused-top dressing (four forms to choose from, pages 92-95). On the other hand, any slender—but not necessarily mannequin-slender—woman might find some of her best new looks in fashion via the jacketed dress at right, the straight-pleated suit on page 85, the mildly bloused dress, page 95. The point is: within 1958 shapes in fashion, there's enough leeway—and change—to put the news of chemiserie and pleats *and* blousing in nearly every woman's clothes-plans this spring.



in fashion

Moving into 1958:
the jacketed chemise;
its tall back-winding turban

These, in 1958, change the course of chemiserie: a loose little jacket—not too much of it, just enough for presence, really; and, for balance, a steep, back-winding, bangs-showing turban. At right, a dress that has both—and a touch of waistline besides. Mollie Parnis costume, in flecked beige wool-and-linen, by Forstmann; $160. Saks Fifth Avenue; Dayton's; Neiman-Marcus. Dawnelle gloves. Emme turban. Margaret Jerrold shoes: at Neiman-Marcus. Changing the shape of New York's skyline now: the still-growing Corning Glass Building, profiled opposite. To its right here, Columbia Pictures, Standard Brands, and the newly-revised Lincoln Building.

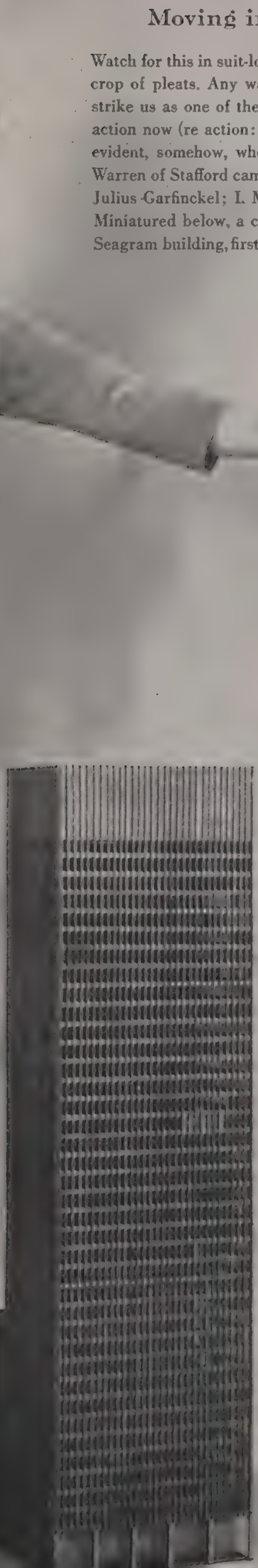
KAREN RADKAI



Moving into 1958: the pleated-skirt suit

Watch for this in suit-looks this spring: jackets coming in over a new young crop of pleats. Any way you slice them—softly, or crisply as here—they strike us as one of the most refreshing suit-ideas a woman could put into action now (re action: it's always been part of the charm of pleats—more evident, somehow, when they're cropped shorter). Vera Maxwell suit, of Warren of Stafford camel-coloured wool flannel; about $125. Lord & Taylor; Julius Garfinckel; I. Magnin. Emme turban. Liparé shoes: Bonwit Teller. Miniatured below, a change on Park Avenue in New York: the all-bronze Seagram building, first of its kind anywhere, due for completion as you read.







Moving into 1958: the semi-chemise

Wearing its back loose, its waist belted through the front, a black silk dress divided evenly between sheath and chemise—and one of the most wearable versions of either. Part of the chemise-recipe now: the tall turban—red dots back-sliding on white silk surah. Dress, by Samuel Winston, of grainy Italian silk, with white piqué; about $125. At Bergdorf Goodman; Wanamaker's, Phila.; I. Magnin. Emme turban. Below left, a non-reflecting reflection of additional change in a city outline: 400 Park Avenue, in New York—constructed entirely of textured glass and aluminum.



KAREN RADKAI

Moving into 1958: telescoped jacket; telescoped pleats

Working between waistline and hipbone, one of the first daytime appearances of this kind of pleating in 1958—and one way to read the news of pleats in this spring's suit form: more softly than sharply. Jacket news, in brief here—covering a non-sleeved dress, but only to the top of a ribbon belt. By Jane Derby in brown, black, and white Glen plaid worsted (by Bellaine). About $200. Saks Fifth Avenue; Hutzler's; Neiman-Marcus. Emme hat. Palizzio shoes. Telescoped here, too: New York's Socony Mobil building on East 42nd Street. News within this stainless steel framework—the world's largest electric kitchen designed to feed 2,500 employees.

KAREN RADKAI

1958 chemiserie:
tall turban; short skirt

With its neckline cut high and straight across, and every other line triangling toward the hem, this is probably the chemise-iest form of chemise-dressing you'll see this spring. The change it makes: legginess—more leg showing. Which could be the change that revives the dark stocking on a strong daylight basis (this kasha-coloured dress, for instance, with thin, thin-seamed off-brown stockings). By Larry Aldrich, of Meyer woollen; about $110. Bonwit Teller; Hudson's; Sakowitz. Stockings, by Bryans, at Bonwit Teller. Backing away from a flurry of bangs: a tall, silk surah turban, by Emme. Below, a change in progress: some of the buildings designed by A. Gordon Lorimer for the proposed World Fashion Center at the 32nd Street junction of Broadway and Sixth Avenue—literally the heart of New York's fashion industry, and planned to house a huge part of it.



1958 change for the younger: shorter skirt; pleats; the Breton

The special freshness here: a brisk stir of pleats—and the brisk new way they're worn in 1958. Often, with a Breton hat in an unexpected fabric. And shorter, definitely; by an inch—or two. Self-belted suit shown (we've added the leather belt), in Einiger worsted—beige and blue checks; $70. Russeks; L. S. Ayres; Burdine's. Milch handbag: at Russeks. Silk Breton: Emme. On both these pages: city dressing on an architectural theme.

Changing chemiserie in 1958: more inside fit

Change from within here: the shape starts high under the high small sleeves, goes on from there —quite naturally (and, for that matter, terrifically, if the figure inside is reasonably excellent). This semi-chemise, by Trigère, in bright turquoise linen; about $145. At Bergdorf Goodman; Kaufmann's; Neiman-Marcus. Trifari bracelet: Bergdorf Goodman. Gloves, by Hansen. Evins shoes.



Jersey suit 1958:
more pleats per skirt

A lot of the action in the pleated-suit activity can be accounted for by this suit. It's jersey, for one thing, and pleated—which gives it almost a chiffon mobility. (Here, it's on the brink of blowing circles around some of the proposed buildings for the World Fashion Center.) Suit, by Ben Gershel in clear red worsted, buttoned in brass and belted—for a change—in bright green. About $185. At Saks Fifth Avenue; Harzfeld's; Neiman-Marcus. The Custom-craft shoes: also, at Neiman-Marcus. The hat, by Emme—a red straw pillbox.

Suit-change 1958: pleats below a belt-threaded jacket

Newest way for a belt to get around the news of a waist-short jacket: through its hemline. Here it's threaded through a suit that forecasts spring even unbuckled—and unbuttoned: there's a sleeved, polka-dotted blouse inside; a swing of pleats below; and—enchantingly—a white kidskin Breton above. Suit, by Samuel Winston, of navy-blue worsted (by Jacqmar), with a navy and white silk surah blouse. About $225. Henri Bendel; Hutzler's; Hudson's. Delman shoes. Emme hat. At street level: further angles on the new Corning Glass building.

KAREN RADKAI

1958 changes in the colour of the cloth

A clear case of colour, the 1958 fabric news—
chromatic colours taking on a fresh brilliance, flashing these new fashion signals:
The clairvoyants—clarion blues, in soufflé wool coats, for instance,
worn over same-colour chiffon dresses; iced oranges;
unclouded yellows (silk, cotton, and linen resort dresses);
a straight flush of strong pinks, sharp but subtle, often cooled by white in prints;
new red reds (for a spring suit: red wool
worn with a black and white splash-patterned linen blouse);
butter browns, especially good in jersey (there's a dress on page 106
answering this description); greens in a clear run
from fern to deep moss and myrtle (a brilliant green suit's likely to appear
with a blouse warp-printed in several shades of green).
Abstract prints—new islands, on white. The new colour ideas
apply to prints too, with white adding an extra edge to the brilliance.
Look for cutout and bold staccato patterns printed on the new cottons,
and an inclination towards family colours appearing together
(orange, with red; clear blues from delphinium to Oxford).
Latest situations for print: linens, sheer wools, and knitted cotton.
New idea for a bathing suit: two shades of sharp strong pink,
closely printed on needle-point knitted cotton.
The flower prints—new cast of colours. Look for fantasy flowers
with a Balinese brightness, printed, warp-printed, or hand-screened
on silk or cotton or jersey, appearing in every fashion situation
from day and evening right through to bathing suits.
Knitted cotton is news flower-printed on white—
and a pretty new manner for a sweater, worn with white or plain-colour pants.
The crash colours—what to wear with what. Absinthe yellow
(elbow-length gloves, straw hat) with a clear red wool suit, for instance;
yellow again, exercising surprise tactics with powerful pink;
pink itself spiced with red and orange (and if you *should* have auburn hair . . .).
One way to clarify a whole spring wardrobe: a soufflé coat
of shimmering blue (or clear pink, red, or green)—
brilliant possibilities with black, with white, with any of the new bleached naturals.
You'll see walking examples of each, when you turn the page.
Carrying the colours—the new weightless weights. Which brings us
to the next point, the effect the breezy new soufflé mohair-and-wools have had
on other fabrics. Even cotton and linen are apt to be extra-lightweights now—
look for the new lacy and open-mesh knits going south or summer.

1958 suit-change:
the new spring red

Right, worsted suit with a short straightaway, standaway jacket, slender skirt, and its own blouse—white silk surah, polka-dotted in red. Three-piece suit by Adele Simpson of Forstmann wool, about $185. Bonwit Teller; Hutzler's; Frost Bros. Jewels—pearls, sapphires, diamonds—by Verdura. Max Factor Clear Clear Red lipstick.

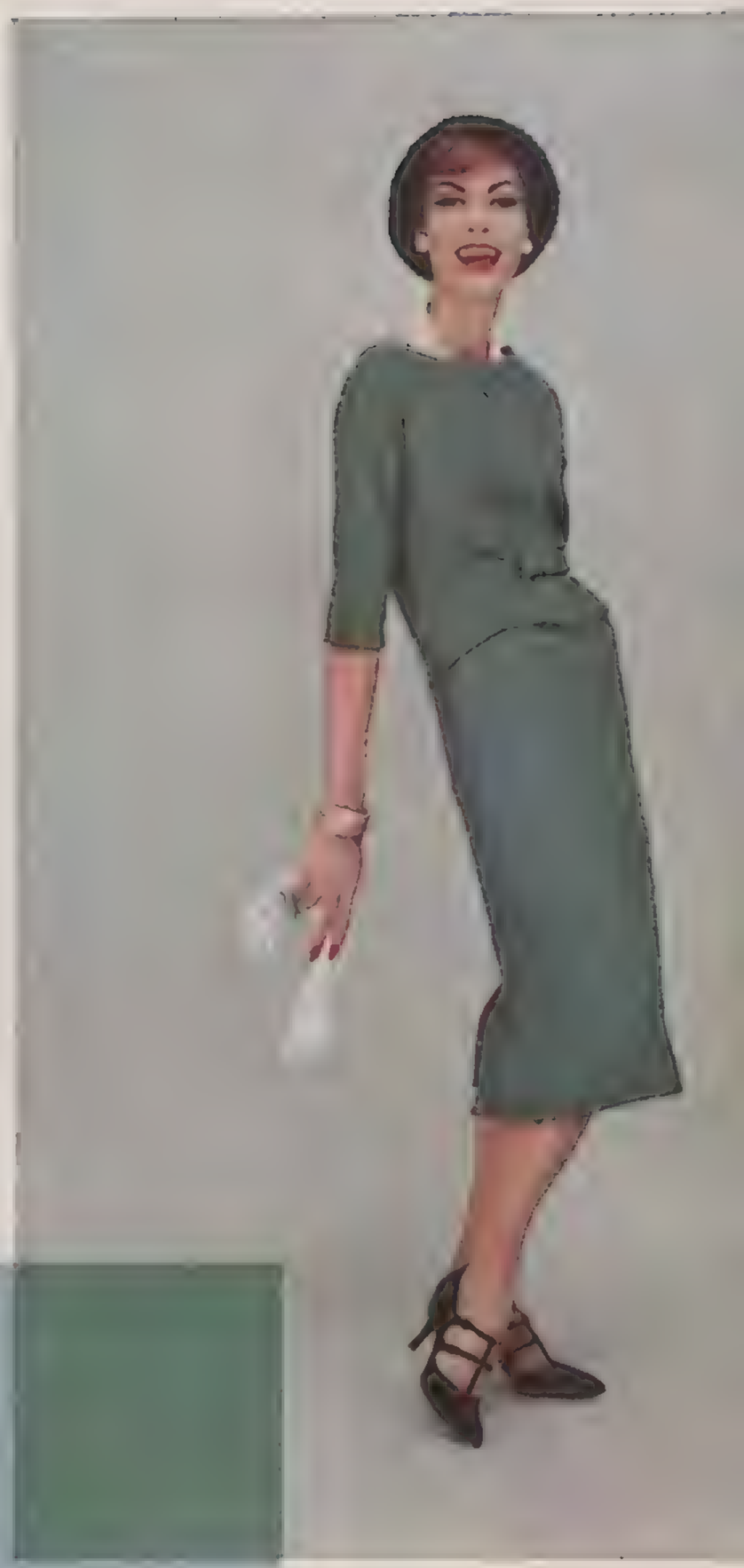
KAREN RADKAI



1958 changes in the cut and colour of the cloth







Illustrating the news, page 86: *Left:* Red in a new state of clarity, with yellow—a slender suit with a chemise-shaped overblouse for a jacket. By Larry Aldrich, of Forstmann wool mesh, $120; Liparé shoes. Both at Bonwit Teller. The hat, straw with a leopard belt around it, by Mr. John. *Below:* Cornflower blue that almost shimmers—a suit that works by shape, rather than fit. More shape changes here: more collar, set away from the throat, and a thin slice off skirt length. Suit by Marquise, of Meyer woollen, $160. Bergdorf Goodman. Newton Elkin shoes at Lord & Taylor. Blue-petalled hat, by Sally Victor. *Right:* New green intensity—some blue in the picture now (part of it here, by hat). A two-piece linen dress, the second piece a cropped overblouse, unbelted at the back. By Kasper, of Couture linen, $70. Miss Bergdorf of Bergdorf Goodman. I. Miller shoes. Bright navy-blue basket straw hat, by Mr. John. Dress and suits, this page, also at Dayton's.

LEOMBRUNO-BODI

Below, left: New colour arrangement—banana-yellow spiced with pink, with orange. New dress shape: a softened chemise, waist optional—the sash here can tie all around. By Adele Simpson, of Onondaga silk, $90. Marvella beads. Both: Saks Fifth Avenue. Andrew Geller shoes. *Below:* Pink exercising new tactics with red, with yellow, and a new idea for separates—separated by a fair amount of sun tan. By Gernreich-Bass of Moygashel linen, about $60. Lord & Taylor. Liparé sandals, Bonwit Teller. *Right:* Clear blue brilliance—a straight soufflé coat with a tall new collar, deep-set sleeves. By William Fox of Ascher Ltd. wool, mohair, and nylon, about $190. Henri Bendel. Herbert Levine shoes: Jack Schaefer. Dresses and coat, this page, also at Neiman-Marcus. Seamless stockings, both pages, by Hanes, at Bergdorf Goodman. Behind-the-scenes beauty makers here: the new Royal Jelly preparations by Alexandra de Markoff, making make-up smoother.









Changes in coat-thinking

One of these coats is in a colour that didn't exist in fashion last year: clarion green. The other puts plaid under subtle new management. Either might change a woman's mind about exactly what a "spring" coat is: probably the most useful coat of all—all weather, all year, considered.

The spring-green coat. At left, a coat with freshness of colour, interest of weave, and ease of cut to recommend it—and a touch of news beyond these: namely, a turban wrapped of silk in the same family of colour; a hemline an inch shorter than last year's. Wool coat, about $200. By Ben Zuckerman, at Bergdorf Goodman; Neiman-Marcus; I. Magnin. Back-winding turban by Adolfo of Emme. Richelieu necklace, at Bergdorf Goodman. And further greenery here: a touch of Germaine Monteil's Precious Jade eye shadow.

Plaid coat, new shaping. At right, a coat with great subtlety in its cut—the back is loose, bias; the front, almost fitted; the collar, just standaway enough to look wonderfully feminine. Of grey and white Glen plaid wool. More white—in the cuffed hat, the gloves. Coat and hat, both by Hattie Carnegie. Coat, Alexette Bacmo gloves, at Lord & Taylor. Coat, also at Stanley Korshak; Sakowitz.

FRANCES MCLAUGHLIN



KAREN RADKAI

Moving into 1958: the blousing line

Falling from a close-hauled line that gives fullness within a generally narrow shape: the dress or suit that's bloused at the top. What makes blousing a 1958 shape is this—the fact that there's more of it, for one thing; and the way it's appearing now above narrowed skirts a shade shorter, for balance. (A nice part of this balancing act, incidentally, is its effect on figures.) Here and on the next two pages, four figures of the bloused-top dress; other shapes of the New Year (chemiserie, pleating), on pages 76-85.

Right: 1958 degree of blousing, tailored—a two-piece dress of grey-and-beige Glen plaid with enough soft fullness in the top to fold over the waistline of a straight crisp skirt. By Herbert Sondheim, of Italian silk, $125. Henri Bendel; Julius Garfinckel; Neusteter's. White straw hat, by Sally Victor.

Far right: Blousing with the master touch—held close to the figure, pursuing a soft but narrow line of elegance. This, a spring city dress with the fashion ability of a suit (now under a coat, later without). Navy-blue wool with white added by a piqué over-collar, gloves, and by hat—a small helmet of Swiss braid tipped by a tiny bow. Dress of Forstmann sheer wool, about $200, and hat, by Christian Dior-New York. At Saks Fifth Avenue; L. S. Ayres; Harzfeld's; Neiman-Marcus.





ENRY CLARKE







Eric



HENRY CLARKE

The blousing line *continued*

Directly left: Blousing, free-falling variety—
above the waist of a grey sheer wool dress
with a soft scooped neckline, slender skirt,
and this secret at the back of its close fit:
it's built on a firm silk lining.
More news at the top here—
a back-spiralling white draped turban.
Dress of Forstmann wool, about $160, and hat,
by Christian Dior-New York. Saks Fifth Avenue;
Harzfeld's: Neiman-Marcus: Frederick & Nelson.
Coblentz handbag: Saks Fifth Avenue.
Far left: Closely-contained blousing—
a lightweight spring dress
of fine navy-blue wool, shaped as simply
as a sweater and closely outlining the figure
for all its fullness (*its* outline: navy-blue faille).
Dress, and blue and white hat, by Hattie Carnegie.
The dress of Forstmann fabric. about $245.
Lord & Taylor; Dayton's; I. Magnin.
The tree, growing at Bonniers on Madison Avenue,
background for the photographs
on these four pages.

"River of light"...

The many-paged air ticket was labelled "Surface to Lourdes"—the ticket that was to take me from Los Angeles over the Pole to Europe, around the continent and back again to California. Flanked by flight numbers and departure-arrival hours that shrunk time between European capitals to mere snack intervals, the phrase had a spacious old-fashioned look.

"If you'd planned your visit for July instead of May," said my travel agent, "you'd not have to make that 495 miles from Paris to Lourdes by surface. In July they're starting a direct air service." To have had to yield to the railroads less than four per cent of a 15,000-mile air journey seemed to my jet-minded agent like some sort of defeat. But not to me.

I thought a surface approach the proper and only way to advance upon such a phenomenal place. Air drops never give time for mental adjustment and since I was going to Lourdes on my own, without any of the usual orientation given to pilgrimage groups, I wanted to take it slowly. So I crept up on Lourdes, as it were, rocked along in a day train with plenty of time to think about it, to review all the books I'd read, all the puzzling and conflicting statements of friends who had visited the shrine as curious tourists or pious pilgrims, or—like my travelling companion—as volunteer escort on several national pilgrimages before the war. Her stock reply to all my eager questions was simply, "Wait and see."

I was deeply excited about Lourdes when I was finally on my way there. I was also curiously anxious about it. Would the commercialization about which some friends had warned shock me into wishing I had never come? Would the precision organization of the pilgrimages look like mass produced piety tied to a travelling-belt?

Possibly because I was a convert, a best-foot-forward newcomer to the Faith, I wanted Lourdes to measure up to my highest hopes about the place. I wanted even my former Protestant eyes (which still looked with occasional pain at certain pink and white plaster saints in parochial churches) to be able to look at Catholicism's greatest shrine and find it beautiful and authentic. I had deliberately arranged a night's stopover, about midway from Paris, in Angoulême, not to arrive in Lourdes after dark. My first view of the shrine was to be in its sunlit entirety, exactly as it was.

Among the vast crowds expected for the Centenary of Lourdes in 1958, there would be, I was sure, thousands of visitors like myself, coming for the first time, full of hopes but with eyes prepared, if ever so reluctantly, for some possible disillusion. For how, I asked myself worriedly, could Lourdes be so strikingly different (as report made it out to be) from other famous pilgrimage places—in the Holy Land, in Mexico, Québec, Portugal, Spain?

I watched from train windows to see if the land before Lourdes told anything of its reputed other-world nature. From Paris to Poitiers the familiar France of the châteaux country rolled past in all its remembered beauty—Orléans, Blois, Amboise, Tours, castles of creamy stone set above the winding Loire that dreamed along beneath its fringing willows. After Angoulême there was the bustle of Bordeaux. Ships were docked bow to stern along the immense riverside wharfs of this inland seaport, and huge cranes swung against the sky. No hint here of miracles, beyond those of man's invention. Lourdes was still 175 miles away.

But, after Bordeaux, the landscape changed. It seemed to simplify, becoming perceptibly poorer and, beyond Dax, perceptibly dryer. We rode through piny woods past occasional sawmills and infrequent villages which could be seen in entirety from train windows. There were few people about, but their clothes, drying on back-yard lines—blue denims and black aprons—described their toil to wrest a living from this stubborn soil. Vast, empty stretches of scrubland were lit by the showy yellow of broom brush. Then there was nothing more to see than long vistas of solitude.

"Pau, Tarbes . . . then Lourdes," said my companion.

The train chugged around a long bend and gave us unexpectedly the first stunning view of the snow-capped Pyrenees. We stood up automatically, pulled open the compartment door and stepped into the corridor. All the windows were wide open, letting in drafts of meadow sweetness and the sound of a green glacial stream that now flowed beside the tracks. It was Bernadette's torrent, the Gave de Pau, that she had crossed barefoot on that Thursday morning, the 11th of February, 1858, just ninety-nine years before, because she had seen a little bush move in the grotto on the opposite bank and heard a sound coming from it as of a great wind and then saw "a Lady," smiling, young, and beautiful—"but especially beautiful"—appear in the grotto entrance above the trembling bush.

Lourdes was in the far distance—a Citadel tower, some church spires, and a scattering of slate roofs all hugging the flanks of the mountains which, like a fence of jagged granite with captured clouds pinned to the taller peaks, blocked off the long alpine valley from the blue skies of Spain beyond. My heart beat noticeably as I looked at the torrent tumbling creamy with foam down-valley from Lourdes. Bernadette knelt, I remembered, after she had hopped from stone to stone across that chilly stream, and said a rosary to the beautiful Lady who afterwards disappeared with her gold nimbus into the interior of the cave.

By Kathryn Hulme

LOURDES

Countless millions had made this journey since then, because of what a fourteen-year-old peasant girl had seen for the first time on a raw February morning in 1858, and saw again seventeen more times until July of that year, when the "Lady" made her final appearance and gave the kneeling child a beautiful smile as she gestured adieu. Long lines of silvery poplars pointed across the meadows to the place where all this had happened.

The station of Lourdes was like any other small-town terminal in France, with hotel buses lined up outside and the usual fleet of antique taxis. We got into a taxi which might have been one of those that helped save the Battle of the Marne in World War I. Eager for my first views of the old town, I peered out from the plush. For a full minute, I couldn't believe what I was seeing. I might have been riding through the *souks* of an Oriental bazaar. Plaster images, which my ex-Protestant eyes shied away from, were everywhere, to right and left, marching dozens abreast over the shelves of souvenir shops. Candles, medals, and water bottles blown into the form of Our Lady of Lourdes hung thickly under the eaves of the booths that opened out upon the narrow cobbled street.

"My God, look what they've done to it!" I stared at my experienced companion who could have prepared me for that first shock.

"We'll be in our hotel before four o'clock," she said calmly. "We'll just have time to drop our bags and get to the Grotto for the Procession of the Blessed Sacrament."

The winding street had a Coney Island look, but not the people thronging it. They were soberly clad and many carried rosaries. They were all going the same way as our taxi—downhill toward the bridge spanning the Gave de Pau which separated the old town of the Citadel from the new one of shrine, hotels, and hospitals on the Grotto side of the river. It was as if some giant magnet were over there on the opposite bank, pulling all bodies toward it at that hour.

The hotel concierge showed no surprise when we walked in, signed the register, and walked right out the door again. I suspected that my companion was using on me the well-known therapy of getting up and riding again after a fall, as she led me back into the streets that had bowled me over. Only later did I learn that nobody wastes a minute between arrival in Lourdes and the visit to the Grotto.

We walked up Avenue Bernadette Soubirous, another *souk* street, solidly lined with shops vending objects of piety and swarming with people all going our way—toward the shrine enclosure. Most of our fellow pedestrians wore, on coloured ribbons, medals gold-printed with the names of their pilgrimages—Rennes, Angers, Lille, Châlons. Aluminum cups stamped with a replica of the Virgin of Lourdes were hooked onto their belts or purse straps. Flasks in wicker-woven cases swung from straps over their shoulders. For the water of Lourdes, to be drunk on the spot or carried away . . . that water, I recalled, which repeated analyses throughout the century had shown to be no different from that of any other mountain spring gushing out of the Pyrenees, yet which worked unexplainable cures, sometimes, when disease-ridden bodies were bathed in it.

The purposeful flow of pilgrims seemed to catch hold of me and draw me forward. I forgot the horror shops to right and left. We caught up with a line of stretchers, on rubber-tired wheels, pushed by nurses from the hospital at the end of the street; then with a procession of small two-wheeled carts pulled by men with strap arrangements over their shoulders and backs. I saw, on stretchers and in the carts, faces which twisted and ravaged my heart, and I looked away quickly, concentrating on the men who pulled or carried these vehicles of pain. They were the famous *brancardiers* of Lourdes who gave years of their lives to this volunteer work of mercy. They wore their harness straps as if they were the trappings of knighthood. I remembered reading that they kept them on their shoulders even when not in use, in hotels and cafés, and that when they died they always had engraved on their death announcements "*Brancardier, avec Médaille d'Or à Lourdes*," the proudest record of their service in life.

Vehicles and walkers crowded closer to pass through the gates that gave onto a tree-shaded road leading into the "zone of silence" of the Domain of Our Lady of Lourdes. A sign announced the point beyond which men's heads should be uncovered and women's covered, cigarettes extinguished, and verbal silence maintained. The pilgrim flow quickened on the slight downgrade. Then suddenly we spilled out into the sunlight of the immense Esplanade. Had I not been bound to silence by that small sign behind me, I'd have cried my relief aloud. Here, at last, was the Lourdes of legend.

Seen all at once and with such dramatic suddenness at the peak moment of the day's ceremonials, Lourdes takes your breath away. There is space for thousands, and thousands are there, all silent. The three churches at the far end of the Esplanade are on different levels—the Byzantine Church of the Rosary below and the Gothic-spired Basilica above, with the Crypt boring back into the rock between. Two huge stone ramps pierced with arches curve *(Continued on page 142)*

SELF-PORTRAITS

by 12 painters

The works of these men—American, Spanish, Dutch, French, and especially German—are in important exhibitions this winter.

These twelve self-portraits reveal far more about these painters than any photograph could possibly do. No one knows or knew these faces better than the men behind them. All these painters, Charles Willson Peale, Max Beckmann, the secretive Seurat, Edouard Vuillard, Larry Rivers, Ernst Kirchner, Joan Miró, Emil Nolde, Oskar Kokoschka, Charles Sheeler, Piet Mondrian, and Juan Gris are among the several hundred masters whose paintings, drawings, and prints are on exhibition this winter. This has been the year of the German painters, flushed by the "German Art of the Twentieth Century," a show which spent ten weeks at New York's Museum of Modern Art and now is at the St. Louis City Art Museum. (Some half dozen New York galleries jumped heavily, and perhaps without too much spontaneity into the field, showing German artists in groups or as soloists, notably Kirchner, Nolde, and Beckmann.) Some of the important Germans appeared at the Boston Museum of Fine Arts in an impressive exhibition, "European Masters of Our Time," which included, among others, Vuillard and Miró. The Whitney Museum of American Art showed Larry Rivers; incidentally, so did the São Paulo Bienal. A large Seurat exhibition opens this month at the Art Institute of Chicago and will go later to the Museum of Modern Art. Perhaps one of the finest exhibitions of the year is in the eight new galleries of the Metropolitan Museum which owns the greatest and the largest collection (24,000 pieces) of American art in the world. On permanent exhibition there hangs a superb Charles Willson Peale.





GEORGES SEURAT (1859-1891).
A masterly crayon drawing by the French Pointillist, a secretive drawing of himself is this one.

COLL. A. E. GALLATIN, PHILADELPHIA MUSEUM OF ART

MAX BECKMANN (1884-1950).
A strong drawing by a German whose many self-portraits were tense, sparse, and incisive.

COLL. MUSEUM OF MODERN ART



CHARLES WILLSON PEALE (1741-1827).
An oil by an extraordinarily versatile American
who was painter, legislator, soldier, philosopher,
and father of seventeen children.
COLL. NEW YORK HISTORICAL SOCIETY



EDOUARD VUILLARD (1868-1940).
An oil, richly intense, solidly balanced by the French master
whose unpublished notebooks will not be opened until 1980.
COLL. MR. AND MRS. RALPH COLIN



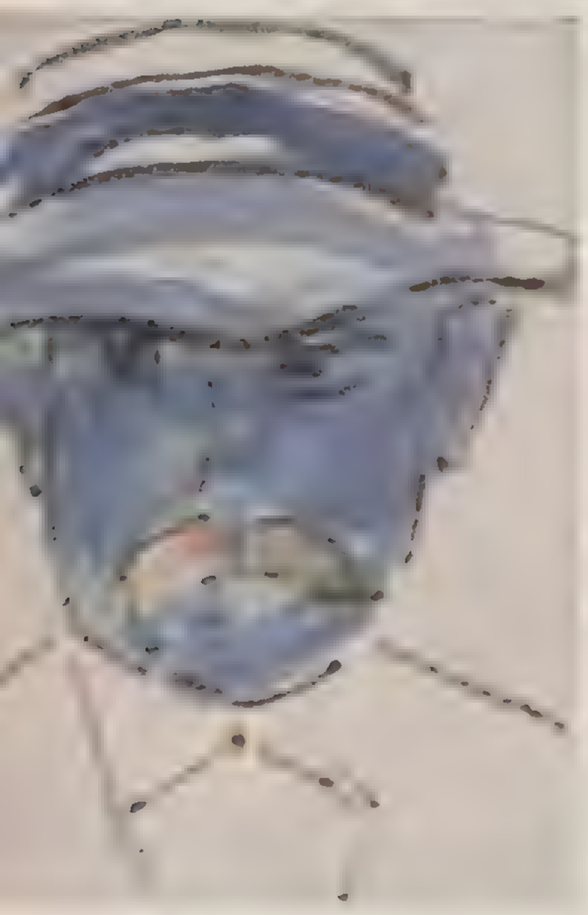
LARRY RIVERS (1922-).
An oil by a young American, a painter
whose powerful talent has been widely recognized.
COLL. CORCORAN GALLERY OF ART



ERNST LUDWIG KIRCHNER (1880-1938).
A monumental oil by one of the greatest of the German Expressionists.
a sensitive, conflict-ridden man who tried to merge Fauvism and Cubism.
COLL. BUSCH-REISINGER MUSEUM, HARVARD



JOAN MIRÓ (1893-).
A pencil and pastel drawing
by the Spanish Surrealist, noted for his gaiety,
his craftsmanship, and his colour.
COLL. MR. AND MRS. JAMES THRALL SOBY



EMIL NOLDE
(1867-1956).
A glowing water colour
by a notable German artist,
famous for his prints
and his religious paintings.
COLL. WALTER BAREISS



OSKAR KOKOSCHKA (1886-
An early oil by the famous Austrian painter
who likes to analyze himself in self-portraits.
COLL. MUSEUM OF MODERN ART

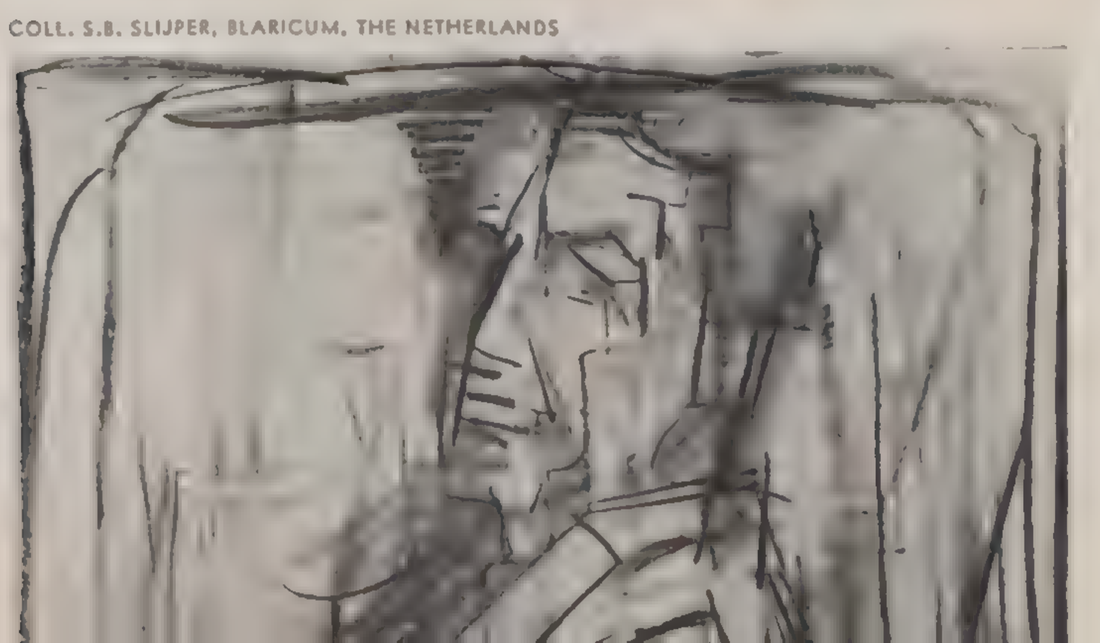
SELF-PORTRAITS *continued*

When a cruelly witty European painter was asked about another painter's pleasure in self-portraits, he answered by paraphrasing Sir Winston Churchill: "To be behind the face is a disaster, but to be in front of it is a catastrophe." None of these self-portraits are either. Almost all outstare the spectator. Thousands of spectators can see paintings by Sheeler at both the Whitney and the Metropolitan museums. Several Mirós were at the Boston Museum's show and more will be on exhibition at the Pierre Matisse Gallery in April. Mondrian had an important show at the Sidney Janis Gallery and now has a comprehensive exhibition at the Guggenheim Museum. A thorough exhibition of the works of Juan Gris will open at the Museum of Modern Art in April and then will go to museums in Minneapolis, Los Angeles, and San Francisco. In the foreword to the Viviano Gallery exhibition, "Portraits by Max Beckmann," earlier this winter, Perry T. Rathbone, Director of the Boston Museum of Fine Arts, wrote that for some painters their self-scrutiny, "constitutes a visual autobiography."



CHARLES SHEELER (1883-).
Conté crayon drawing by an American painter,
famous for precision. (His own shadow shows in the background.)
COLL. MUSEUM OF MODERN ART

PIET MONDRIAN (1872-1944).
A drawing by the Dutch Abstractionist who stripped objects,
including his own face, of non-essentials.
COLL. S.B. SLIJPER, BLARICUM, THE NETHERLANDS





JUAN GRIS (1887-1927).
A pencil drawing, never published before, by the Spanish Cubist
whose paintings have a superb clarity, a subtle, balanced organization.
COLL. MME. JUAN GRIS



Art lovers, including dealers and sight-seers, at the Lurcy auction

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The massed effect of seventeen hundred people, most of whom arrived at the Parke-Bernet Galleries for an eight o'clock auction at six-forty-five in order to get a seat at all for the sale of the Georges Lurcy collection. Somewhere in the unique photograph above there are Mr. and Mrs. Henry Ford II, Mrs. Stavros Niarchos, Mr. and Mrs. Alexander N. Goulandris, Mr. C. Douglas Dillon, Mr. and Mrs. Winthrop Aldrich, Mrs. Albert Lasker, Mme. Jacques Balsan, Mr. and Mrs. Chester Dale, Mr. and Mrs. Robert Lehman, Mrs. Eleanor Roosevelt, Mr. James Rorimer, and Mr. Roland L. Redmond; among the famous art dealers, Hans Stiebel, Justin Thannhauser, Georges Keller, and Sam Salz. (For sixty-five paintings, a record price: $1,708,500.)

PEOPLE ARE TALKING ABOUT . . . Morton Wishengrad who has loomed out of the dark of television as a tightly controlled dramatist, whose new play, *The Rope Dancers*, pays out violent emotion, unpleasant and hysterical, as though letting down a rope to the bottom of a well—at that well bottom there is an incredibly gifted cast, Siobhan McKenna, Art Carney, Joan Blondell, and Beverly Lunsford.

PEOPLE ARE TALKING ABOUT . . . *The Music Man* which loped to Broadway, bringing with it a felicitous con man, played with charm by Robert Preston who sings "76 Trombones" with a beat that a hurdy-gurdy monkey could dance to; the whole racketing musical, composed by Meredith Willson and produced by Kermit Bloomgarden, has an explosive beauty as though someone had shot off Roman candles.

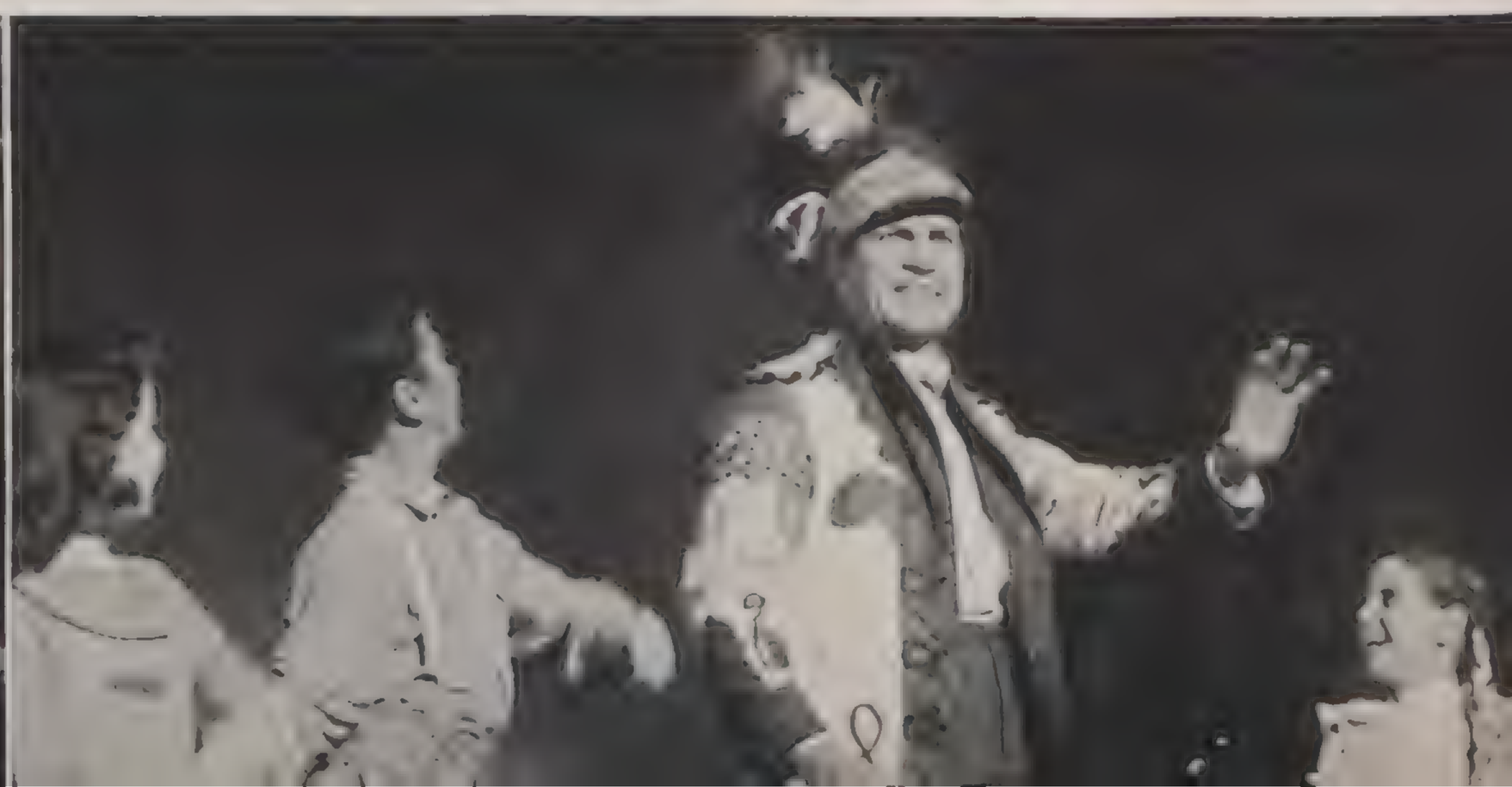
PEOPLE ARE TALKING ABOUT . . . Maria Schell, an actress with direct perspective on the heart, who plays Grushenka, one of Dostoevski's most redeeming sinners, in the new movie, *The Brothers Karamazov*. To this rôle, Miss Schell brings the same dissolving complex of innocence and sensuality, of tenderness and bawdiness that she brings to *Gervaise*, the magnificent French film.

PEOPLE ARE TALKING ABOUT . . . The force and the mouse-footed care of the whole cast in the new play, *Look Homeward, Angel*, in which Anthony Perkins plays Eugene Gant in this delicately sutured play, cut from Thomas Wolfe's novel by Ketti Frings. Gant is Wolfe at seventeen, lanky, inexpressibly touching, a boy with "an almost insane hunger to devour the entire body of human experience."

Morton Wishengrad, author of "The Rope Dancers."

Robert Preston in "The Music Man" FRIEDMAN-ABELES





DE MORGOLI



Maria Schell in "The Brothers Karamazov"



Anthony Perkins
in,"Look Homeward, Angel."

JOHN STEWART



PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . Alec Guinness as a British colonel whose ludicrous heroics cause tragedy in *The Bridge on the River Kwai*, a new movie, alternately marvellous and exhausting; it is sometimes confusing, partly because Mr. Guinness is often so moving that it is impossible to laugh at him.

PEOPLE ARE TALKING ABOUT . . . Patricia Moyes, a thin, dark woman, like a gipsy's prophecy, who turned Jean Anouilh's play, *Time Remembered*, into both English and a hit. (In her non-dramatic moments, she is assistant to the editor of British Vogue.) The play, tender, satiric, and chiffon-clear, has the benefit of the beauty of Susan Strasberg whose voice is inflexible, of the strength of Richard Burton whose voice is as pliable as a stocking, of the technique of Helen Hayes who uses her voice with the skill of years, and of the ability of Sig Arno who drapes his voice artfully.

PEOPLE ARE TALKING ABOUT . . . *The Movies*, by Richard Griffith and Arthur Mayer who have put together a resourceful, thick book, filled with adroit writing and a thousand photographs, many as amusing as this one of Keaton.

PEOPLE ARE TALKING ABOUT . . . Marcel Marceau who will be back in this country soon with his sly, wily, beautiful pantomime, a man without speech on stage, without silence off stage. (He sketched, last year, this New York scene.)

PEOPLE ARE TALKING ABOUT . . . *The Dark at the Top of the Stairs*, the fourth hit play by William Inge who continues his exploration of unspectacular people, finding "the surprising depths of feeling that lie far below the public surface of human personality." Those depths get a good stirring around by Elia Kazan who directed a notable cast, which includes Teresa Wright, Pat Hingle, Eileen Heckart, and Charles Saari who at moments looks like Charles Laughton as a boy.

PEOPLE ARE TALKING ABOUT . . . Sena Jurinac, a vivid and properly famous Bosnian soprano, who was to sing the title rôle in *Vanessa*, the new opera with music by Samuel Barber, libretto and direction by Gian-Carlo Menotti, and costumes and settings by Cecil Beaton. (At the Metropolitan Opera.)

Alec Guinness in "The Bridge on the River Kwai"

HORST

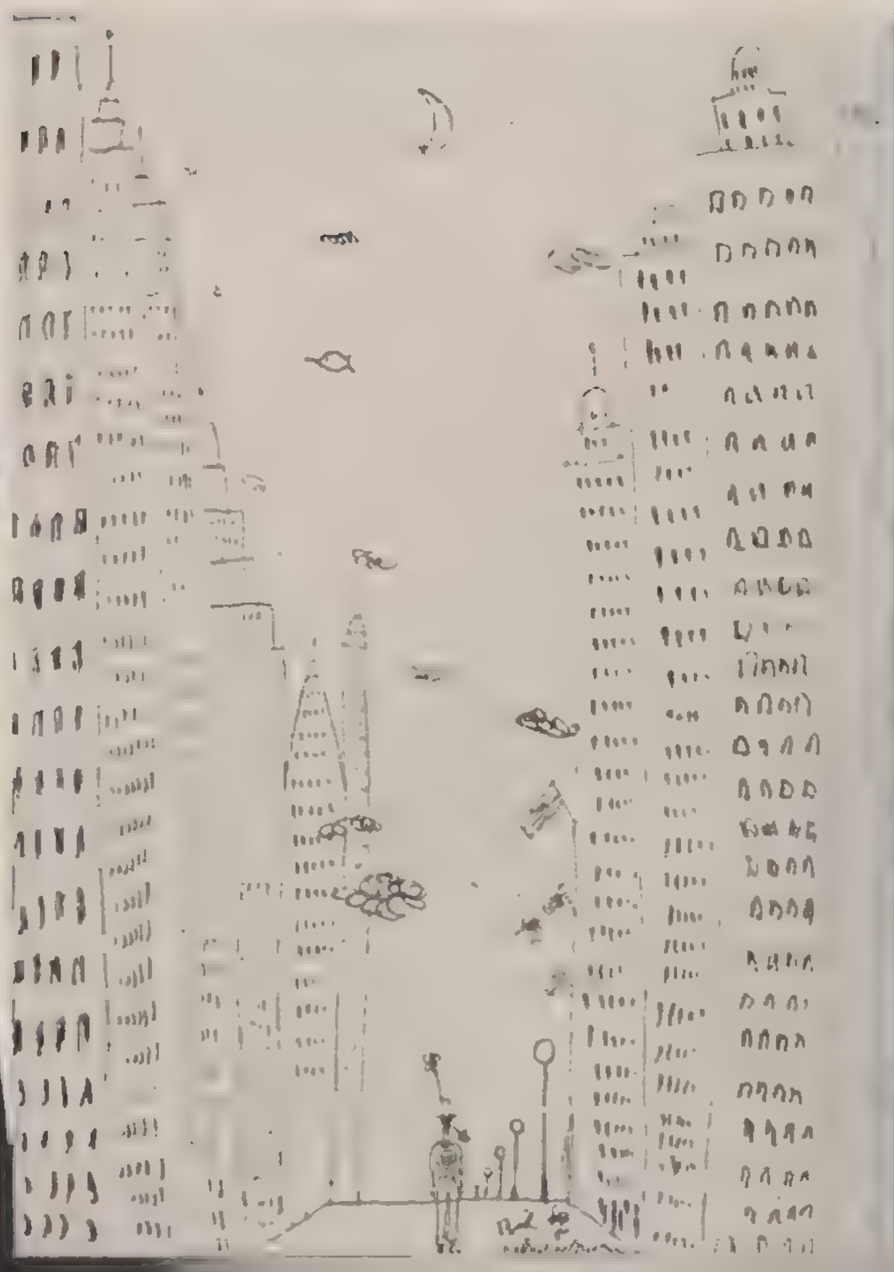


"Time Remembered," adapted by Patricia Moyes (second from left); with her, Richard Burton, Sig Arno, Susan Strasberg



Buster Keaton

Marcel Marceau's own sketch of himself in New York.



Teresa Wright and Charles Saari in "The Dark at the Top of the Stairs."







Sena Jurinac. Costume sketch by Cecil Beaton for the new Barber-Menotti opera, "Vanessa"





Change–
chemise jackets

from Vogue Printed Patterns

Chemising by jacket is the news of the two suits here. And the woman who's waited to make this year's chemise decision might try them: they're famously easy on the figure. The no-detour route to the straighter line: Vogue Printed Patterns. *This page:* Left, two consistencies of worsted jersey —the chemise jacket in a knitted fabric that looks hand-needled but maintains the same butter-brown colour as the dress (shown unchemised, above). Fitting know-how here: ending the chemise-jacket line clean on the hipbone. Vogue Pattern S-4850. Worsted jersey by Heller. Mòsell earrings. Gilt chains: Hattie Carnegie. John Frederics cloche. *Opposite page:* Chemise twice over—a suit and a dress made of vividly pale-green wool-and-silk by Anglo. The dress is a half-chemise, really; its touch of waist at the front shows clearly in the small picture. Both to be made from Vogue Pattern 999. White kidskin gloves by Superb. Sally Victor beret. Accessocraft order pin. *Back views, page 148.* 1958 changes, both pages, in the coiffures by Michel of Paris; in the furniture by John Vesey.

HENRY CLARKE

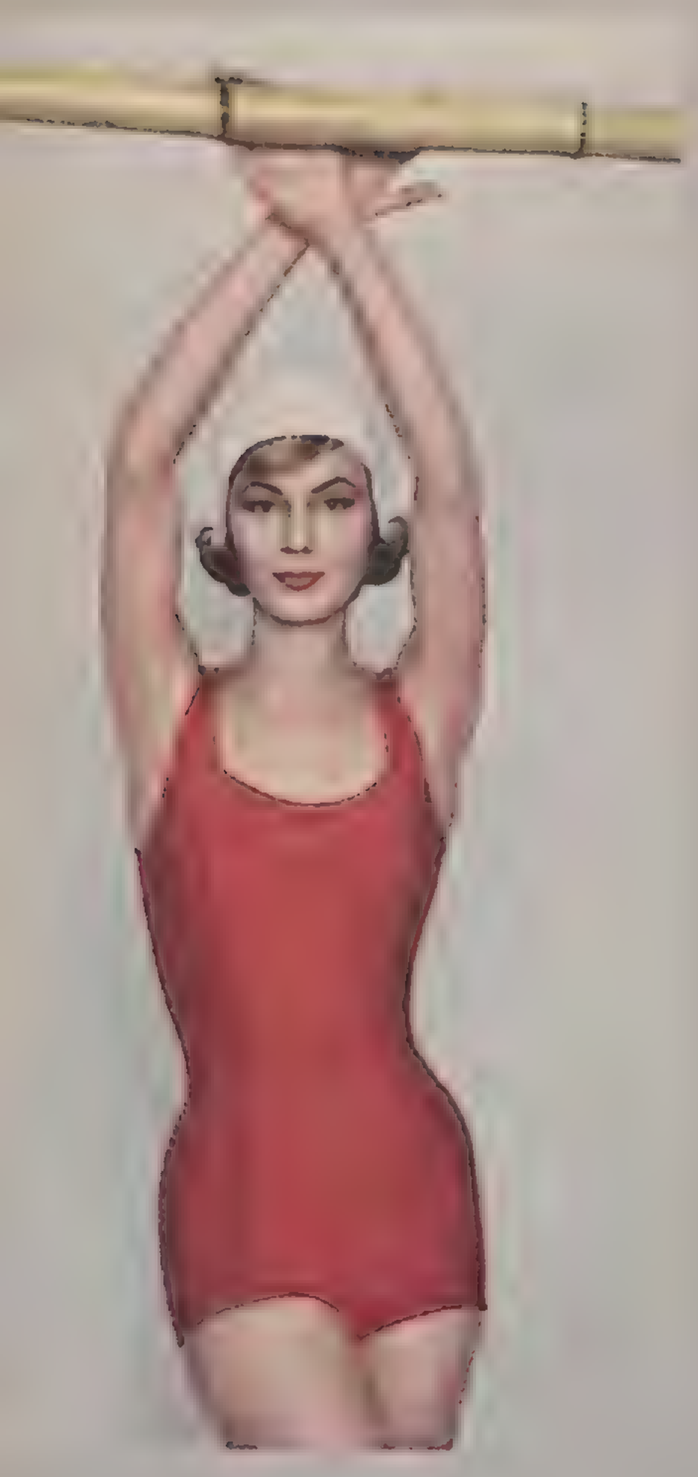




Beach change: undiluted colour

Undiluted point about the bathing-suit news
on these and the next two pages—
colour with a sunstruck new brilliance
that works best like this:
in simple new shapes
with smooth textures, matte surfaces.
Dark glasses, anyone?
Left: Tangerine sheath swimming suit
with a new low back and a beautifully firm
idea about fit—it's knitted of nylon and Lastex.
Added clarity: a chalk-white cap,
orange bow; this by U.S. Rubber.
Suit by Rose Marie Reid, $25.
Bonwit Teller; Hudson's; I. Magnin.
Right: Red plaid chemise swimming suit
that's one of the newest ways
a good figure could appear on the beach
(point is, it won't disguise a less-than-good one).
Here a narrow shift over short skinny pants—
not shown, its bat-wing-sleeved jacket.
By Claire McCardell of Dacron and cotton
(Galey & Lord fabric). The suit, $28.
Bonwit Teller; Neiman-Marcus; I. Magnin.
Same fabric for the tall turban
by Adolfo at Emme.
Smoothing the way to a sun tan, both pages,
Alexandra de Markoff's creamy Solartan lotion.







More swimming suits in undiluted colours

This page: Centre, a beautiful stretch of orangey-red, and the shape to carry it—a spare, clear-cut maillot with a low back, V neckline. By Jantzen, of knitted Helanca nylon yarn, $30. Lord & Taylor.
Far left: One way to get in a fine glow—orangey-red knitted tank suit that makes the most of its colour, plainly. By Jantzen, of knitted Helanca nylon yarn, $25. Lord & Taylor.
Facing page: Centre, green Paisley suit bright enough to put angel fish in the shade—a V-necked maillot of elasticized knitted Orlon-and-wool. By Cole of California, $24. Bonwit Teller; Neiman-Marcus.
Bathing cloche, by U. S. Rubber.
Top, right: Adriatic sea shades mixed in a cool strong print—turquoise, olive, white. A cotton maillot on the good-find list: cut plainly, lightly shirred with elastic at the sides. By Cole of California, of ABC fabric with Everglaze crease resistance; $20.
Yellow water-velvet cloche, by U. S. Rubber. Both, at Peck & Peck. Woodard chair.
Below left: Tropical pink, colour news on its own—a maillot of Celanese acetate woven with Lastex, a low V back and front. By Cole of California, $17. Bergdorf Goodman; I. Magnin.
Sun glasses by May, at Purdy.







Undiluted shape: knitted suits

Left: Fine shape for small figures—
microcosmic checks knitted into
a black-and-white bathing suit with an inch
or so less length to the torso.
By Catalina of nylon and Lastex;
in junior sizes. $18. Saks Fifth Avenue.
Below: New slimming shape—a black
swimming maillot with a wide scooped neckline,
white edging, long slender lines.
By Catalina of nylon knitted with Lastex.
$18. Franklin Simon; Dayton's.

Undiluted news: flowered coveralls

Facing page: New all-of-a-piece plan
that could be the 1958 answer to at-home.
garden, beach dressing—
one-piece coveralls in a garden print
(one of the bright new fantastical varieties).
By Brigance of Sportsmaker; printed cotton
by Everfast with Everglaze crease resistance.
about $40. Lord & Taylor; Marshall Field;
Frost Bros. Straw hat, a John Frederics Charmer;
wide cuff bracelets: Lord & Taylor.
The lipstick: Derby Red, by Frances Denney—
for extra smoothness, staying power,
Royal Jelly's been added to the formula now.



The 1958 tag on cottons: expect the unexpected

Among the new cotton properties a woman might acquire now: an eye-fooling depth of cotton tweed in a suit; the silky snap of knitted Supima for a city dress; the cottons glorified—printed knitted cotton, cotton satin, cotton chiffon. Among the prints on cotton: block plaids; flowers; shapes like paper cutouts, cast on white; wide-eyed polka dots for a hat, bag, or slippers; calculatingly naïve clover prints on batiste lingerie. One pulsing note of rediscovery—gingham; watch for it in clouds. More news: here, and on the next six pages.

LEOMBRUNO-BODI



Cotton-climate changes

Opposite page: Double-potential suit of black-and-white cotton-and-silk tweed with black velveteen collar. Workable with furs in New York, or at the Rose Bowl game—over the same winter week end. Spring pointer, here: a white rayon faille shirt with gilt buttons and links. Swansdown suit, about $50. Best's; Woodward & Lothrop. Adelaar blouse, calfskin bag by Jana, at Lord & Taylor. Bergère bracelet. *This page:* Shirt dress of checked chiffon-handkerchief cotton, turbaned for warm weather in town. Country alternate for the turban—a wildly printed cotton handkerchief folded into a hair ribbon. Queen Make dress in Mission Valley Dacron-and-Supima cotton. $18. Altman's; Woodward & Lothrop. Kayser cotton gloves. Tall gingham turban by Emme.



Cotton in new guises

Left: News, in substance—Glen plaid cotton travel suit ("dress" puts the case too lightly, we think) with elements of the chemise to its cut. By Richard Cole; M & W Thomas cotton. About $50. Miss Bergdorf of Bergdorf Goodman; Neiman-Marcus. Shoes, by Fortunet. *Below:* Knitted Supima cotton with a silky conformity to the figure. The belt helps in this—it can circle the dress completely or leave the back trailing as here. By Claire McCardell, in Jasco knitted jersey, about $60. Lord & Taylor; I. Magnin. Emme turban. *Right:* A suit that could make a big thing out of the most casual lunch-in-town. It's black and white cotton in a warm-April weight; and now—weighty enough to put a woman in the free-from-worry (no wrinkles) category all summer. By Dan Keller, in Lowenstein cotton, $30. Bonwit Teller; Stix, Baer & Fuller; I. Magnin. Soft looking straw hat by Emme.

LEOMBRUNO-BODI









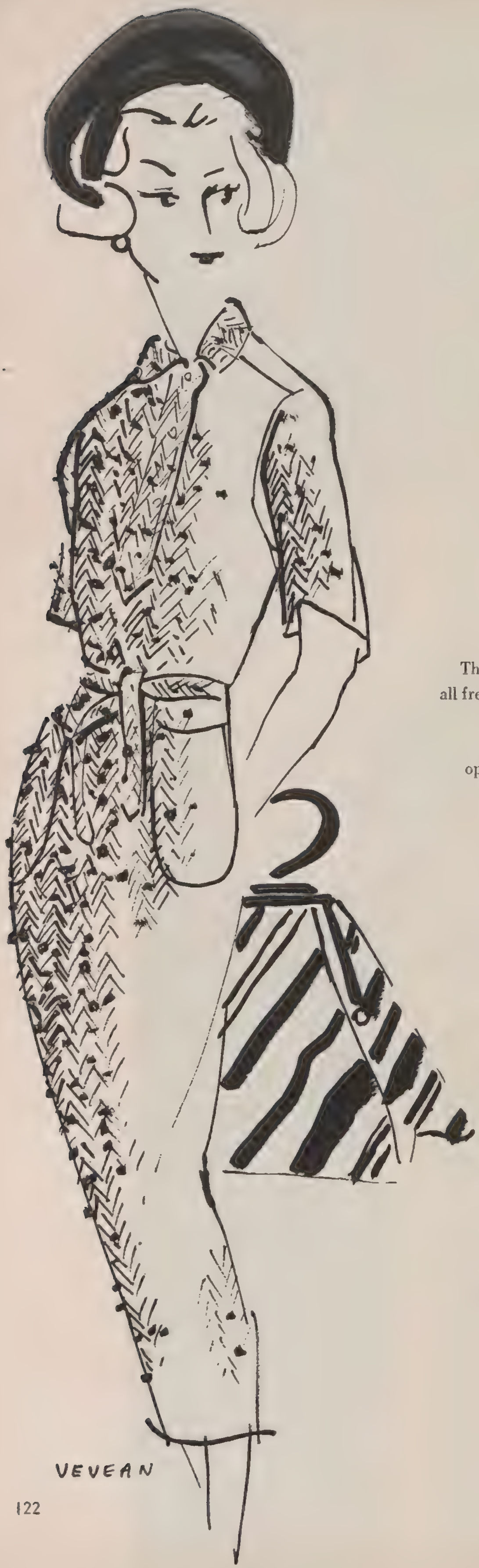
Cotton—with a new salt

Opposite page: The cotton "skivvies" dress, a nice resort for chemiseable figures. Navy-white and navy-blue, it's one of the new resort looks in fashion with a very high elegance quotient for its price: $23. Dress, by John Weitz, in Fuller fabric of ribbed cotton twill. Lord & Taylor; Marshall Field; J. W. Robinson. White Bally sandals striped with openness: Altman's. *Near left, above:* Starchy little camisole of red, white, and blue stripes, buttoned on to a white cotton pleated skirt—a "young" cotton look that's still a long way from pinafores. By John Weitz; top in Wellington Sears cotton duck. Top and skirt, $30. Lord & Taylor; L. S. Ayres. *Near left, below:* For a blue pleated skirt, or a pair of white shorts, a sailor's pull-over with Ruby Keeler touches of blue and red grosgrain. By Haymaker, of Wamsutta Dacron-and-cotton, about $18. Altman's; I. Magnin.

The new midday-sun varieties of cotton

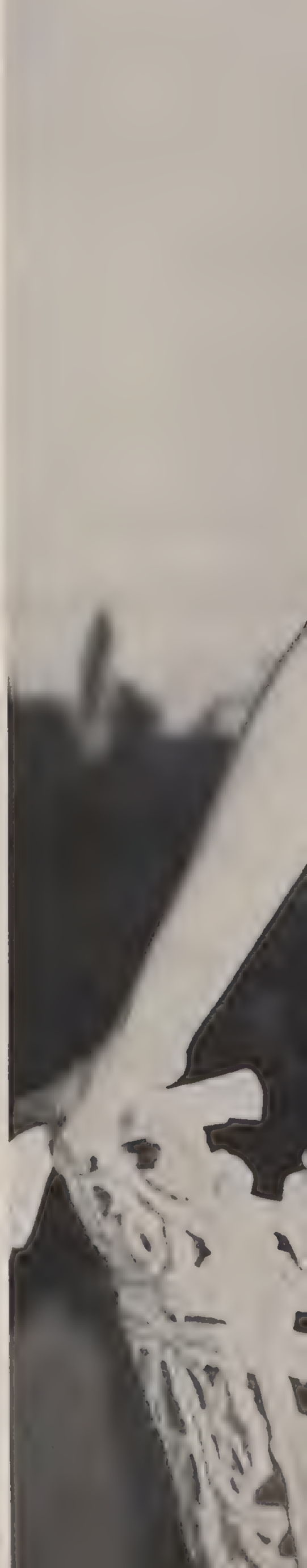
This page: Above, cotton shirt in a new orbit of smartness—the one usually ruled by *silk* prints. The gold globe circles here on what is basically two scarfs tacked together at the shoulder bones. This, of Riegel cotton with Everglaze crease resistance. $10. Gold Moygashel linen shorts, inches less of them, $10. Below, outshining-the-sun idea: a Portuguese shirt in orange cotton, with block-plaid beach-length pants in a brandy-orange colour. The shirt, of Springmaid cotton with Everglaze crease resistance, $10. Pants of Avondale cotton, $15. John Frederics four-cornered hat. Both costumes, this page, by Greta Plattry: at Best's; Wanamaker's, Phila.; Burdine's. *Opposite page:* White cotton by volume, and an outdoors dress with the forethought to own a hood—its collar. This, new version of the sheeting dress, by Mr. Mort, in Springmaid cotton, junior sizes; about $35. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.





Nice piece of change: good buys all under $25

The change here? Mostly, the kind that jingles, pleasantly, in your pocket. The clothes on these and the next four pages—all fresh good fashion, all ticketed at $25 or less. *Left:* News—the tweed shirt dress, slightly chemised, to wear belted or not, open-collared or not. This, in black-and-white silky tweed (Avisco rayon-and-silk fabric). Dress, by Adelaar; about $15. At Lord & Taylor; Woodward & Lothrop. *Right:* Dress and jacket in bright-blue silk shantung, strewn with pale-blue Lowestoft-like flowers—to wear South now; in any temperate zone, later. The jacket buttons at the back, over a sleeveless, chemisey sheath with a back-dipped neckline. By Jonathan Logan, in junior sizes; about $25. Lord & Taylor; The Broadway. *Far right:* Sleeveless "tank top" overblouse that's at home over slacks, shorts, bathing suits—or a slim skirt to match, as here; in a fabric that's at home anywhere—knitted cotton. Top, navy blue piped in white ($6); navy-blue skirt ($6); both by Smartee. Saks Fifth Avenue; Hutzler's. Background, these and the next two pages: "The Cottage" at Hampshire House.



HENRY CLARKE







More good buys under $25

Far left, above: Good bet, and good buy, for the tropics now—*rouge et noir.* Tangerine-red sheath in linen, sleeveless, sailor-collared, with a black and white polka-dot tie; bulky black knitted Orlon sweater. By Gay Gibson, in junior sizes; $23. Altman's.
Far left, below: Biggest checks of the season, obtainable for a not-very-big one. Blue-and-white checked sheath for daytime (South now, anywhere later), with a low waistline, a chemisey look; in rayon-and-acetate. By Ellen Kaye; $25. Jay Thorpe.
Directly left: The costume you might travel South in—and find yourself slipping into often, once arrived. Sheath dress (minus sleeves) and put-over top, in beige rayon-and-silk; by Sue Brett. Junior sizes; $18. Russeks; Battelstein's. Strawcloth hat by Dachette: Altman's. Hattie Carnegie bracelet and earrings.
Right: The look of brilliant colour with chalk-white—at a price to turn nobody pale. Orange cotton broadcloth shirt, by Ship 'n Shore ($3); white knitted cotton leotard, stovepipe-slim, by Smartee ($10). Both, at Bonwit Teller; Hudson's.

HENRY CLARKE

VEVEAN





More good buys under $25

Left, above: A slip of a dress that plays a small part in your budget (or your luggage); may play a big part in your life. Chemise-y sheath in beige rayon-and-silk; junior sizes. (We added the Colony pigskin belt.) Dress, by Minx Modes; $20. Betmar turban. Both: Jay Thorpe. Dress, also at Harold's.
Left, below: Flowered sheath (upheld by two stem-thin straps) that can take any amount of jewelling at dinner time, as here. Turquoise-and-beige printed hopsacking (Ameritex cotton) with this concealed asset: a lining. By Elaine Terry; $23. Saks 34th St.; Carson Pirie Scott.
Right: Pure pleasure—a pure silk shirt-dress, for golf, sightseeing, or whatever. Loosely-patterned stripes of blue and black on white give a long, slender line. Slender price, too: $25. An American Golfer, at Best's; Famous-Barr; Frost Bros.
Far right: Shuffleboard-sized squares of beige and brown on a shirt-dress that takes to the tropics like a duck to water. (It also takes to water—it's half-Dacron, half-cotton.) An American Golfer; $17. Best's; Famous-Barr; Frost Bros. White calfskin belt, by Colony.
Background, these pages: Moroccan "Windows" of bamboo and silk, from Schliemann Borgos.

HENRY CLARKE





GOSSIPY MEMO ON THE BAHAMAS

N A S S A U. Of the nearly three thousand flat, sandy islands off Florida that make up the Bahamas (not to be confused with the other lush and mountainous West Indies) at least a dozen have been developed into beachy, palmy hideaways. Nassau, the capital, is merely a hub for this well-planned self-indulgence. Because it is visited weekly by cruise ships, daily by planes, its many hotels and guest houses keep expanding, with more rooms, more air conditioning, more pools. (The latest hotel in Nassau is the Dolphin, overlooking the harbour; the newest guest house, the "Sun - - - And," run by the aide of a former governor.) Such places as the freshly decorated British Colonial Hotel, the stately Balmoral Club, and the canal-laced Coral Harbour offer pools, golf, tennis, dancing, fetch-and-carry kind of charms at usual outsize prices. But for those who have tired of night clubs under the moon and of playing canasta in their bathing suits, who want beachcombing, sailing, and serious fishing, there are the outlying islands, set in an ocean as translucent as a lit-up swimming pool.

F R A Z E R S H O G C A Y has one of the newest resorts in the Bahamas, the Berry Island Club which has taken over the entire island. Opening January 15, the Berry Island Club Hotel has guest cottages, a central dining room, a beach, and docks. Either of two yachts and a deep-sea fishing cruiser may be chartered as well as regular fishing boats by the day. Some land with private beaches is for sale and one is helped, right there, with all building problems. For information write Mr. Jack L. Coffey, 43 Ralsey Road South, Stamford, Conn.

A N D R O S, the largest of the islands, has its own airstrip, and fine marina services at the Andros Yacht Club. (They throw in pigeon and teal shooting in season.) In Andros Town, one may stay at the Lighthouse Club with its attractive rooms, each with dressing room and terrace overlooking the sea. In addition, it has two-bedroom cottages and a pretty curved pool bordered with fat palms. Rates start at $50 a day for two. On Pot Cay is the simpler Bang Bang Camp with rooms for dedicated fishermen. The charge, $50 a day for either one or two.

A B A C O is devoted to high-powered deep-sea fishing, and oddly enough, a lumber industry; fine mahogany and pine grow on the island. Near the peaceful old settlement of Green Turtle Cay is the New Hope Lodge and Yacht Marina. It has "no mosquitoes, snakes, tipping, or automobiles." Rooms are $20 a day a person, and thatched roofed cottages start at $100 a week.

E L E U T H E R A is a skinny, long main island with many of its own out islands. Here is the Arthur Vining Davis resort, Rock Sound Club, an elegant pink house surrounded by tennis courts and a formally laid out pool. Rates start at $17.50 a day a person. About ten miles away is the Cotton Bay Club with cottages, a mile long, landlocked harbour, an airstrip nearby, and an eighteen-hole golf course designed by Robert Trent Jones. At Hatchet Bay a huge farm development supplies most of Nassau with milk, eggs, and chickens. In the middle of the island is Governor's Harbour, once capital of the Bahamas, a pleasant residential community reached by a tree-lined causeway. An inn, called French Leave, has just added fifty rooms, is right on the beach, and owned by the former actor, Craig Kelly. Rates are around $28 a day a person.

H A R B O U R I S L A N D, at the northern tip of Eleuthera, is becoming more and more popular with yachtsmen for its fine protected harbour, flecked with small, bobbing boats. People who have been everywhere buy houses here for its peace, quiet, and sun. At the Pink Sands Lodge guests eat in a patio with a rock-garden border. Rates: $15-$20 a day a person.

B I M I N I, a first stop for yachtsmen cruising the islands, has a huge yacht and fishing marina, and one may stay at, among other places, the pooled Anchors Aweigh Hotel. Rates: about $18 a day.

G R A N D B A H A M A. What was once a merry Butlin Vacation Village, with rows of barrack-like buildings, has now been spruced up as a reasonably priced resort called the Grand Bahama Club, with every facility, but on an unpretentious scale. Rates start at $9 a day, a person, without meals.

G R E A T E X U M A lies in particularly beautiful waters. In George Town there is the Peace and Plenty, a water-front inn named after its owner's yacht; across the bay is the Stocking Island Yacht Club, surrounded by private houses.

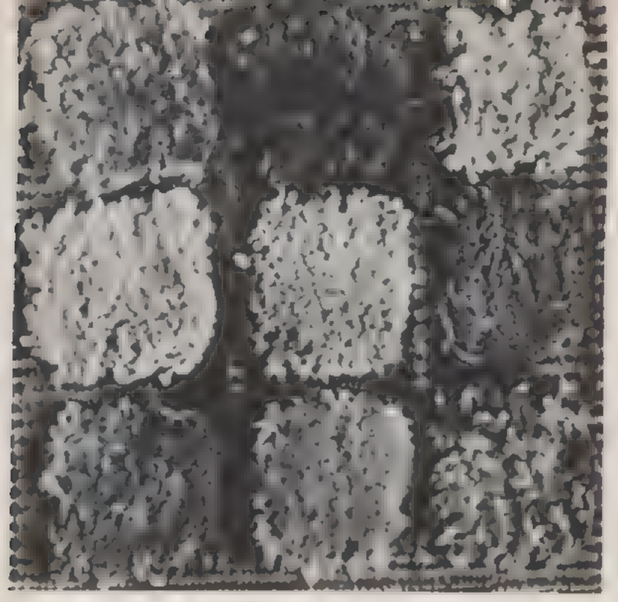
C A T C A Y and W A L K E R ' S C A Y have extremely luxurious private clubs with all the "necessities" of pool, air conditioning, golf, fishing boats. Both islands are private but guest privileges can be had. For further information, one should consult a travel agent or write the Nassau Bahamas Development Board, 620 Fifth Avenue, New York 20, N. Y.

The Changes Indoors →

For more about these and

other changes, turn the page

VOGUE'S FASHIONS *in* LIVING



More and smaller rugs, the better to show off a beautiful old floor—or a beautiful new flooring: ceramic tiles, for instance, gaining ground now in vivid, beautiful patterns from the Mosaic Tile Company, the Pomona Tile Company, and others. (Three Centuries, in New York, imports three-dimensional French terra cotta tiles to be used for *brise-soleil* exteriors, as well as flat tiles in interesting shapes.) A rug can be "tiled," ←—too, like this one (left) from a series by Dorothy Liebes for Bigelow.

Points of change indoors

Further change from the ground up: a new flat surface in many rugs and carpets (though the really deep, shaggy rug will always strike an agreeably sybaritic note). Some of these closer-textured carpets look rather like needle point—and real needle point, incidentally, is in for a revival. One carpeting available for the first time in 1958 will have a built-in sponge-rubber cushion to make it not just skidproof but longer-wearing and more easily repairable—it sticks to the floor with water-soluble cement so damaged pieces can be neatly cut out and replaced with invisible patches. This, in blends of wool-and-rayon or wool-and-nylon: from Lŏma Loom Carpeting.





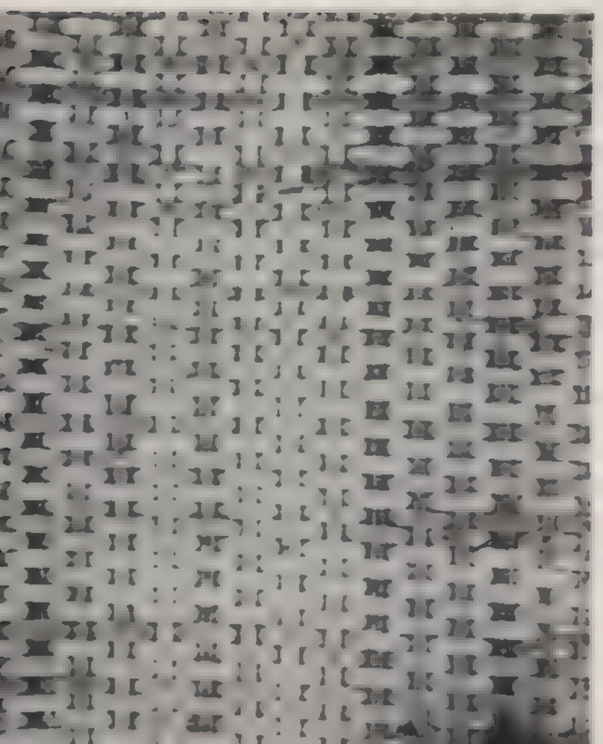
The "stabile"—opposite of mobile—offers a new approach to the lighting situation. This (at right) is made of translucent plastic to glow all-over, softly and glarelessly, instead of in a single relentless beam. Martin-Taylor design, at Cassard & Walker. $82 plus tax.——→

Contemporary design continues a swing into curves, comes full circle (at left) in this tubular steel chair—and a long way from the rigid all-elbows angularity of earlier moderns. Still functional, but less aggressively so, and at the same time distinctly rhythmic, such a chair can live in the same house with fur-←—niture of any period. Wes Williams design, about $50, at Mayhew Shops.

Much of the news in fabrics will result from the impact of modern technology on influences from earlier periods. At right, for instance: one of the first printed velvets to come from Italy—Paisley-printed, notice, in a motif derived from the ancient Persians. This, a plushy cotton velvet, in beige on chocolate brown, is $10.50 a yard through decorators at Schumacher.——→



A change already underway: the reaching-back to pre-eighteenth century sources for shapes, patterns, *flavour*. To the Spanish and Italian Renaissance (and through Spain, to Moorish Africa and the Near East). To the periods of Louis XIII in France, and of the Jacobeans and Queen Anne in England. Here in America, the interest extends to the Spanish Colonial influences from our own Southwest and to the *earlier* Early Americana.



More change on the surface: Wall covering (at left) that looks like cane, feels like cane, *is* cane—permanently fused to an inch-thick backing of plastic Styrofoam. (Or, instead of cane, the outer coating could be another plastic, Styrokote, or perhaps straw matting.) What this can mean in a house going up this year is better insulation, great savings on construction costs (no lath, no plaster, ←—no paint needed). From Protective Coatings.



The shape of pots to come: likely to be influenced by this stoneware flower holder (left); it's marked with Stig L, a G, and a hand—signatures of Stig Lindberg, the talented Swede whose work is on exhibit (and for sale) ←——at Georg Jensen.

Renaissance design: revived in a line-for-line copy (right) on a heavy white Belgian linen, hand-screened from a photograph of a 16th-century embroidered panel owned by the Cooper Union Museum. Eaglesham, through decorators; $10.50 a yard.→



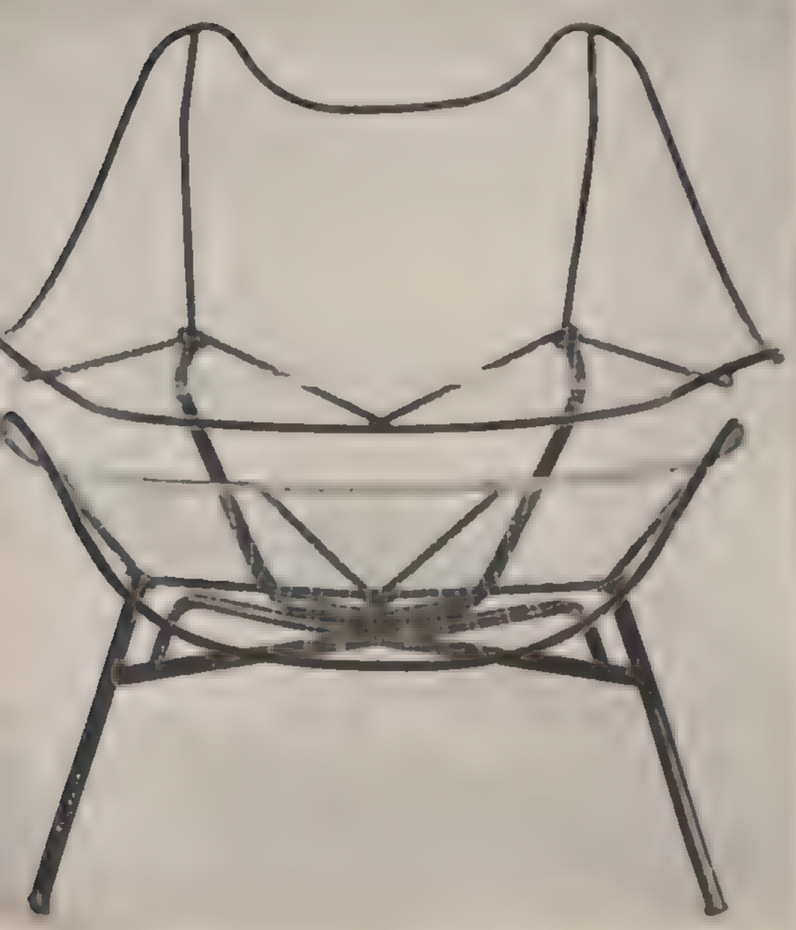


↑ Biggest word in lighting for 1958 houses: *diffusion*. At Westinghouse the news is in Rayescent, a phosphor-coated panel (shown above) treated to conduct electricity and light up. This may be tuned from dull to brighter, and from warm to cool tones. Also, fluorescent lighting will be spreading from the kitchen on into the living rooms. And from General Electric, booklets on "Light-Conditioning"—and a new group of lamps engineered to do just that.

Influence not illustrated here, but something to watch for throughout 1958: Early Americana, especially of the Shaker persuasion. Item: the restoration, now in progress, of the old Salem section of Winston-Salem —a graceful counterpart, in its forthright simplicity, to the later, more formal elegance of Williamsburg. Item: American furniture manufacturers are beginning to present evidence of a frank rethinking of designs from these earlier sources. Drexel's "Declaration" group, for instance, included a settle with curved bentwood arms and a high, slatted back carved in a catkin motif. In the same group: an armchair like a Captain's chair; a canopy bed with gracefully turned posts. All, in walnut, with an "oiled" mat finish.

Trompe l'œil, up to its old tricks in new ways, gives us stripes (at right) that look woven, are actually plastic. (At Schumacher.) →
On wallpapers there are Ilonka Karasz's make-believe arches and tiles (Katzenbach & Warren) and in rugs, trompe-l'œil masterpieces by Edward Fields.





Leather report: "Structural leather" will be news this year. Not illustrated here, but to know about, this involves a heavy, top-quality leather that can be moulded like plastic. It will be introduced by the Taylor Chair Company in the first wood-and-structural-leather chair to be made here. Other leather possibilities: leather panels, in varying shades and textures, for cabinets and screens; leather parquet.

More of the new, relaxed contemporary furniture: the chair at left, which appears to float comfortably mid-air. It's made in Italy of lightweight baked aluminum, ←——has colourless nylon string spiderweb "upholstery." $225, at Bonniers.

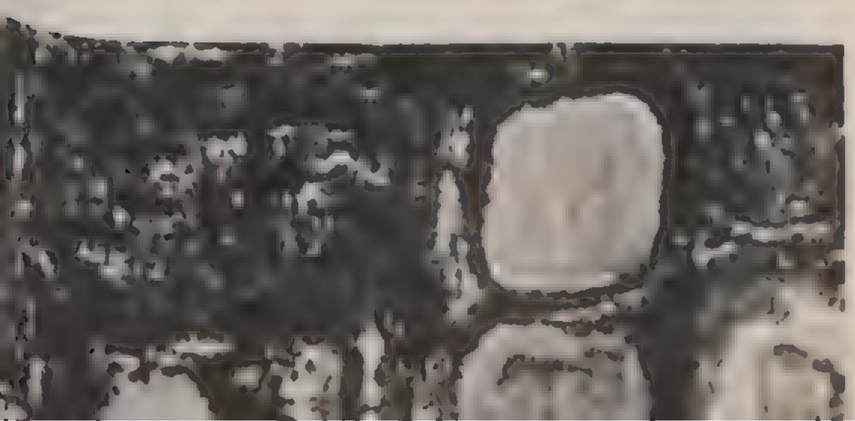
With the use of fabric on walls (see Vogue, October 15) comes an interest in toile prints, with French, Flemish, and Italian designs reappearing in modern patterns. Tapestries, too, are due for a comeback—and there are attractive modern stand-ins at Raymor, printed instead of woven.







Bold print, bold scale: Both are in the offing for 1958. In wallpapers, like the giant rose-print at right, larger scale is matched by extreme delicacy of execution. This, after a Chinese silk panel, at Woodson Wallpapers. Boldness in fabrics often extends to colour, too: the one below, with a 38-inch repeat, is rayon rep in vibrant stained-glass brilliancies. At Schumacher. →



PRE-FAB KITCHEN

From assembly, complete with telephone and toaster, to building site, this kitchen travelled 1,000 miles







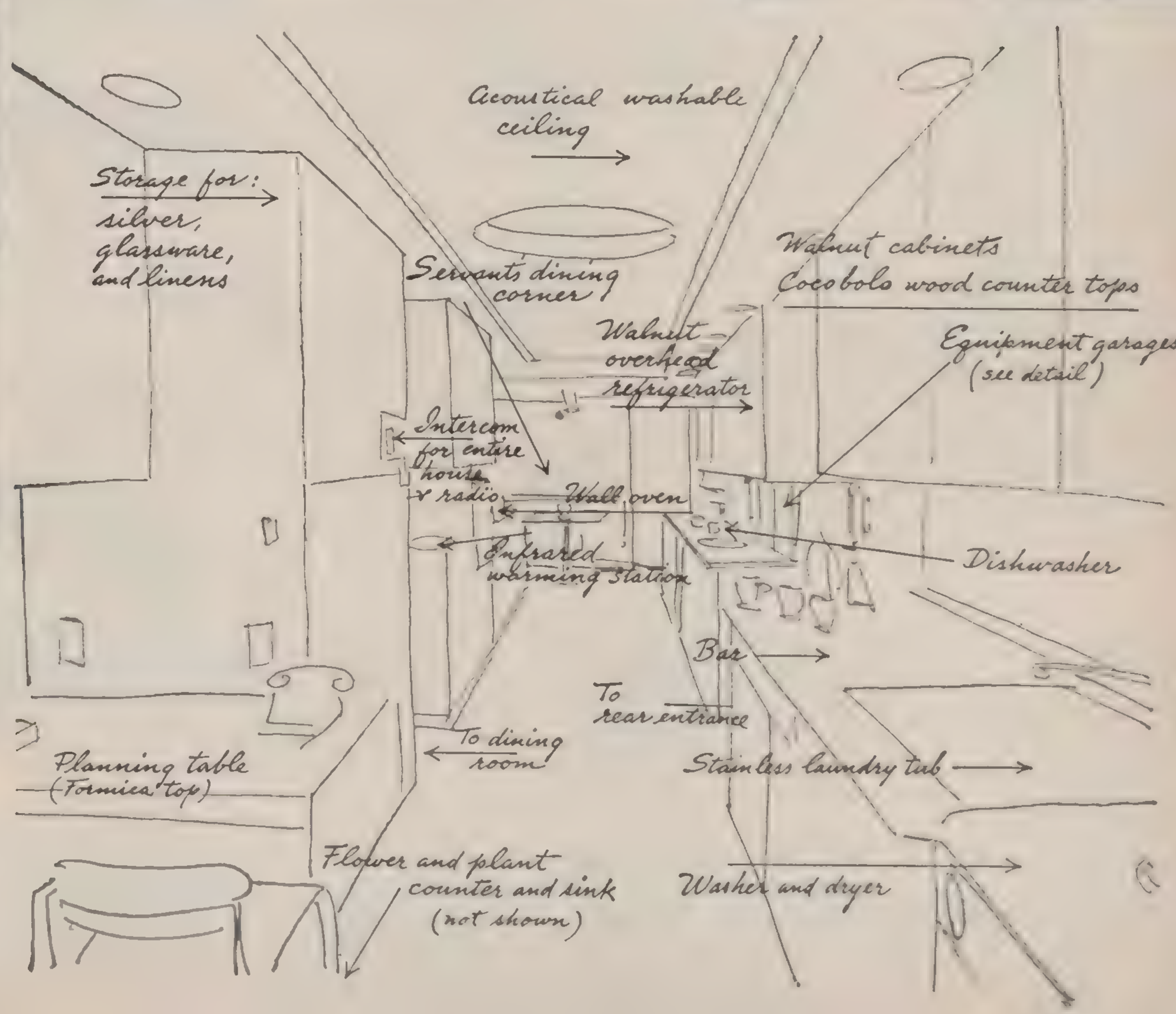
LANGLEY



Most kitchens grow up slowly; this one sprang into being fully equipped, right down to—and including—the stainless steel kitchen sink. There is an overhead refrigerator, an infrared warming station and, built into one wall, a communications system linked up to every room in the house. These alone make it a kitchen worth noting. Even more important for the future, however, is the fact that it was designed and built, sink and all, in Chicago and travelled over a thousand miles by rail, ferryboat, and crane-truck to the East Coast. There, within hours of its arrival at the building site, it was ready to turn out a full-course meal. Naturally, all this took planning—and some doing, both of which were provided by the firm of Bertrand Goldberg Associates. A major part of the blueprinting: the kitchen was proportioned to fit, exactly, the dimensions of a railway flat car, thereby simplifying at least that stage of its journey. The diagram below, which corresponds to the photograph at left, gives details of just what the owner found when he stepped, for the first time, into his custom-built, pre-fabricated kitchen: An acoustical ceiling, to begin with, for keeping kitchen noises where they belong; and built into the ceiling, overhead lighting *and* a domed Plexiglas skylight. Wall cabinets and the eye-level refrigerator are of natural walnut, and the counter tops of cocobolo wood from South America. The infrared warming station, built in over the serving pass-through to the dining room, keeps plates warm and hot dishes hot while the meal is in progress. A stainless steel wall-oven and stove (*above, right*) are by Chambers and on the opposite side of the kitchen are turnabout "equipment garages" (*right*) for appliances.









MIDWINTER SUMMER HOUSE

The Florida house of Mr. and Mrs. John Drexel III

was planned as a

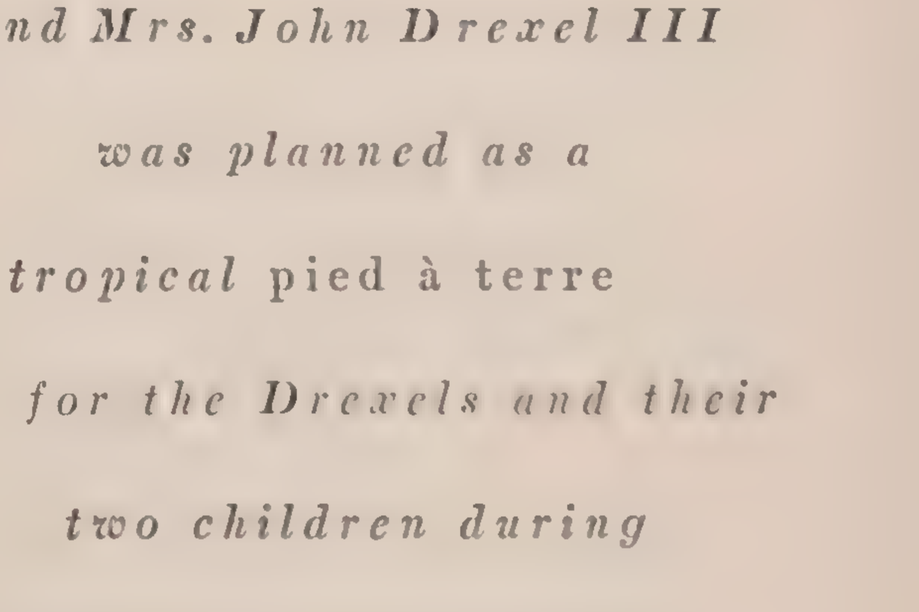
tropical pied à terre

for the Drexels and their

two children during

the winter vacations

By land, Hobe Sound, Florida, is more than 1,000 miles from the New York apartment of Mr. and Mrs. John R. Drexel III. By air, it's just 3½ hours. The Drexels, whose two children, Pamela and Nicholas, spend most of their winters within the studious confines of Foxcroft and St. Mark's schools, wanted a house where all four could enjoy the winter holidays together—preferably someplace sunny. (Summers they spend at their house at Newport, where both Mr. and Mrs. Drexel, formerly the Honourable Noreen Stonor, daughter of Lord and Lady Camoys of Stonor Park, England, summered as children.) End result—after miles of blueprints, visions and revisions: the charming, grey-shuttered, lemon-stuccoed cottage photographed above. From its glassed-in loggia (close-up next page) the Drexels look out in mid-January on sea grape, banyan, and two kinds of palm trees. There are bougainvillaea vines espaliered against the garden wall and podocarpus growing on spiralled frames at the front door. Within the walled garden, right, are potted orange and lemon trees, and in the small open patio, left, trellised jasmine and a miniature fountain. From here the view extends west to the Inland Waterway, flowing placidly by at the end of the lawn.



Opposite: Four Drexels, two young guests—David Braga, standing (left) and Cathleen Macauley, seated (centre)

KERTÉSZ

MIDWINTER HOUSE *continued*

Inside, the Drexel house blends

the tropics with tradition.

In the living room: a tray ceiling,

Louis XV furniture;

in the loggia, rattan and

Spanish raffia.



The Drexels built their house around themselves and their children—and kept a weather eye on the Florida climate which is, as advertised, tropical. "We worked with the architects," they explained, "to achieve a house with all the charm of a traditional French house and yet with all the modern conveniences." What they came up with might be described as a sort of tropical French Provincial (it's air-conditioned). In the living room, above, an authentic—and livable—elegance is arrived at by the juxtaposition of Louis XV chairs and tables, a superb Directoire secretary desk, with easy chairs slip-covered in rough white linen and a sofa in blue and white chintz. Minton and Spode mix freely with French faïence pottery and modern French paintings hang beside a pair of eighteenth-century studies of tropical birds (dated "Senegal 1791"). The walls here are panelled in pickled cypress, a soft grey-blue; sliding doors open onto the patio on one side, the walled garden on the other. A tray ceiling conceals indirect lighting. The loggia, opposite above, is simply a corner of the patio, floored like it in coquina and glassed in on two sides—the other two walls are lemon stucco. It is dining room, sitting room, sun porch, all-in-one. The rattan furniture has been pickled white and cushions are covered with lemon, charcoal, and white printed linen. The lacy raffia rugs come from Spain. The master bedroom, *left*, on the southern wing of the house, looks west over the Inland Waterway, south into Mrs. Drexel's all-pink garden. Here, as elsewhere in the house, the walls are panelled in wood—painted white, with pink and yellow trim—and the shutters are painted to match. Slip covers are pink, white, and yellow chintz.



A NEW YEAR'S
ROUND-UP OF

Changes in the pantry

With the merging of kitchens into "living areas" and vice versa, these days, those lacklustre drudges, the pots and pans, have come in for an unprecedented share of attention. No more does the battered saucepan emerge from behind the pantry door, only to go back into hiding, mission accomplished, once its contents have been transferred to a serving dish. More and more often, serving dish and cooking pot are one. The principle's a sound one at that, based on considerations as practical as they are aesthetic. The very same woman who couldn't boil water, once upon a time, is likely to be a practiced chef in this age of enforced do-it-yourselfery—and she's probably a fanatic on the subject of oven-to-table casseroles, electric appliances, and labor-saving gadgets of every description. She probably also spends at least as much time deciding on the shapes and colours of her pots and pans as she does over the living-room chintzes. One result of all this, rooted in the law of supply and demand, is the really extraordinary variety of attractive and well-designed utensils to be had, now, from all over. The trend extends, of course, not only to the equipment in the kitchen, but also to the food in it. Besides the already famous time-saver of frozen food, there is a steady flow of delicacies from abroad and many new ones right here at home. The following round-up is intended as a sampling of news in all of these departments—a *modest* sampling, drawn from a very big pond indeed.

Some of the best news is in colour. Even Wearever, once-staid maker of sober aluminum kitchen wares, now gives its saucepans lids of gleaming turquoise in anodized aluminum, a material not only colourful but completely resistant to stain. In a really well-dressed pantry, these might be matched to the turquoise-enamelled cast ironware made in France by Creuset and to be had in New York at La Cuisinière, 133 East 55th Street. A 5-quart cocotte, with cover, is $10.95 here and a 2-quart casserole $9.95. A 12-inch oval au gratin dish is $6.95. Aubecq of France produces as well a 6-cup drip coffee pot, at $12.95, and a 1½-quart tea kettle, at $10.95, in the same clear turquoise. (These also at La Cuisinière.)

For the kitchen that's already moved into the pink-red-and-orange colour group, however, turquoise might not do. (Anybody out to buy a frying pan, these days, is apt to be found debating dreamily with herself: "But will it go with the double-boiler?"—a quandary which, it must be admitted, has its agreeable aspects.) Perhaps instead: the vivid orange now in the ascendant with Lord & Taylor who carry flat dinner plates in this colour ($36 a dozen), suggest mixing them with smaller pure white china plates. At East House, 1075 First Avenue, there are matching cups for Irish coffee with the tall look of chocolate cups. These, about $23 a dozen. For inside those coffee cups: Martinson's Jomar Instant Espresso Coffee (if this seems to be a contradiction in terms, it is—"espresso," of course, refers only to the *flavour* of the coffee, not the making of it). Recipe, per cup: A rounded teaspoon of Jomar, plus sugar, water, Irish whiskey, and whipped cream. A 2-ounce jar is $.58.

Jens Quistgaard, the Danish designer, has come up with a collection for Dansk of stove-to-table casseroles in a colour that blends beautifully with *any*thing: a rich, coffee-bean brown. The casseroles are shallow, round ones, with a dull, satiny finish on the outside, and they're lined with stark white. Any and all can slip from the oven, or even the direct flame on top of the stove, to the dining room. Sizes range from the 6-quart, at $24.50, down to 1½ quarts, at $10, and all have matching lids. After-dinner cups and saucers in the same white-and-chocolate group are $3 each. All are at Black, Starr & Gorham. A good initiation for one of these Danish casseroles would be Danish deep-sea lobsters, in a rich, sherried sauce. These little 4-inch lobster tail and claws are packed, already cooked, in a 9-ounce glass jar: $2.95 at Ellen Grey, 712 Madison Avenue.

Further charming and practical additions to the table setting: little white linen oblongs to use as place mats, each one just big enough to show a frill of Venetian lace around the edge of the plate. Their secret is a pocket that holds a removable piece of flannel for protecting the table from hot plates. Each of the oblongs is $3; round ones are $5 each. By Suzanne Crue, at Peb's, 146 East 58th Street.

The same shop offers, under the label of Suzanne Crue, a delectable lemon butter (made from fresh whole eggs, butter and lemon) all ready to pour into tart shells. 8 ounces are $1.25. A ginger sauce, to use as is, over vanilla ice cream, or perhaps heated for little French pancakes, is $1.50, for 8 ounces. From Canada comes a thick smooth maple butter, heavenly on hot toast, where it melts instantly. $1.50 for 12 ounces. And a final "first": Genoa toast, crisp, lightly salted, and very good indeed with sweet butter at meals; ¼ pound is 50 cents.

This last would look at home in a brass breadbasket, made on the design of a wicker one, and accompanied by brass tongs: $35 plus tax at Alice H. Marks. Under the same roof are some white ovenware soufflé dishes and casseroles with bright vegetable motifs. A double vegetable dish has a rakish onion on one cover, mushrooms on the other, and the handles are a tomato and a tiny cauliflower. $12.50. One half might hold a serving of Seabrook Farms' new whole baby string beans, picked younger—and tenderer—than it's possible to buy them in the marketplace. In the other half: Seabrook frozen tiny whole rissole potatoes.

The same meal might be planned around Cutlets à la Kiev—a job for rank amateurs now that Idle Wild Farms has taken over. Two chicken breasts, each one wrapped around a core of pure butter, then deep-fried and frozen, are $3.

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Elizabeth Arden



"Puerto Rico is full of sunshine, and so is the rum!"

says Dandridge Caldwell of Nashville, Tennessee

"Puerto Rico is a delightful island," says Dan Caldwell. "Everything is drenched in sunshine. Even the rum.

"I hadn't tasted rum in twelve years when I went to Puerto Rico. Ordered a rum and tonic there and was I surprised! That rum is *dry*. Light as a breeze. It makes the best tonic drink I ever tasted.

"I really went for the climate in Puerto Rico. You tan during the day and sleep under a blanket at night. The trade winds are marvellously cool and refreshing. Perfect weather for vacations."

◀ Cocktail hour finds Dan Caldwell relaxing across Bahía de San Juan from an ancient Spanish fortress. "*Rum* and tonic is the word at my house after this," says Mr. Caldwell now. "You can quote me on that."

Commonwealth of Puerto Rico, Rum Promotion Division, 579 Fifth Avenue, New York 17, N. Y.

HOW TO FACE OUTER SPACE

(Continued from page 75)

MRS. TRUSCOTT
You mean I don't have to worry about it?

MR. BLOUNT
You don't have to.

MRS. TRUSCOTT
You said that in an awfully odd way.

MR. BLOUNT
I've made enough priggish noises already to throw Bill into a fit of the sulks. I feel hesitant about going further. Suppose I just quote Thomas Wright... "By proper objects, attended with just reflections, we may raise our ideas almost to the pitch of the immortals; how far the human imagination may possibly go, or by how much minds like ours may be improved, is a question not easily determined..." He thought the stars were proper objects, "a subject worthy of our speculations." Not just the stars themselves but how they came to be there, and what they are. He was right. The secrets of the universe aren't locked up, they're all written across the sky waiting to be read. The greatest human adventure of all is to try to understand this material thing that has no beginning and no end, but which perpetually renews itself....

A silence falls. Mr. Blount, deep in an interplanetary reverie, wonders if one of the qualities of space is that it breeds hydrogen particles from nothing as Bondi, Gold, and Hoyle think. For aesthetic reasons he prefers this idea to any other, but for the life of him he can't figure out how something, hydrogen particles or anything else, can come from nothing.

Beside him Bill Truscott is dreaming along his own lines. Square-jawed under a white space helmet, he is at the controls of a space rocket which is heading out of the solar system. The blast off has gone well, and a minute after passing the moon, the big rocket is pushing on the speed of sound. Truscott leans forward towards the microphone of the ship's intercom. "Hold on men, we're going through the light barrier." He reaches for the controls of the Zeta wave accelerators. There is a moment of nausea, and then the needles on the ultra speed dials begin to flicker, five light-years an hour, ten, fifteen, twenty... man, those accelerators have really fixed that stick-in-the-mud Blount.

Both men suddenly return to the terrace at the speed, at least, of light. They have received an urgent recall signal. Mrs. Truscott's neat hand is over her mouth, silently she is suppressing a tiny yawn. When she sees that she has been spotted, her mind is jolted into action. She thinks of the little Russian dog hurtling along at seventeen thousand miles an hour on a journey it can not possibly ever understand. For a moment she pities it, and then has her flash of insight. "Poor little dog," she says again, and then, "Poor us."

EDITOR'S NOTE: *Anthony West, who has written two other articles for Vogue, is the author of the novel,* Heritage, *is a literary critic of* The New Yorker, *and a man of erudition. Like his father, H. G. Wells, whom he once described as "a speculator in ideas... with a volatile mind, boundless vitality, and intense enjoyments," West has intense opinions and a boundless enjoyment of life. Born in England, he first came to this country when he was seventeen. In 1950 he came here to live permanently. Now he and his wife live in an old house in North Stonington, Connecticut, where they have many house guests, all fed superbly by Mrs. West.*



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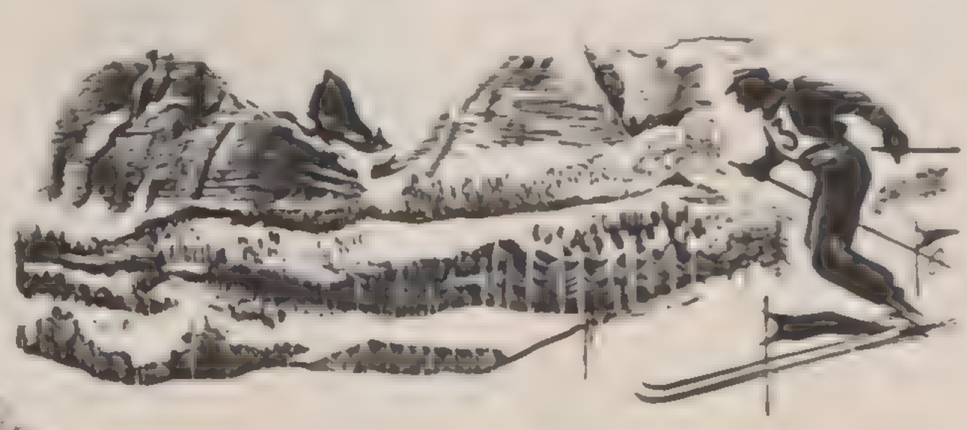
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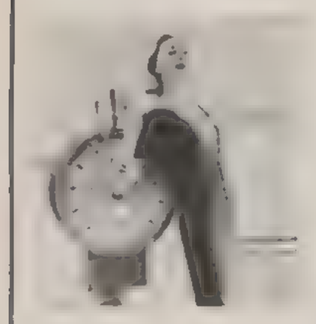


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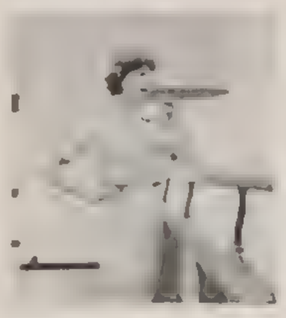
Donlé
page 143

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Cleveland ..... The Higbee Co.
Dallas ..... Neiman-Marcus
Detroit ..... The J. L. Hudson Co.
Hartford ..... G. Fox & Co.
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New Orleans ..... D. H. Holmes & Co.
New York ..... Bloomingdale's
Philadelphia ..... The Blum Store
Phoenix ..... Goldwater's
Pittsburgh ..... Kaufmann's
Roanoke ..... Smartwear-Irving Saks
St. Louis ..... Famous-Barr



Lord's Sportswear
page 48

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Chicago ..... Carson Pirie Scott
Columbus ..... Montaldo's
Denver ..... Montaldo's
Durham, N. C. ..... Montaldo's
Greensboro, N. C. ..... Montaldo's
Houston ..... Sakowitz Bros.
Los Angeles ..... J. W. Robinson
New York ..... B. Altman
Palm Springs ..... J. W. Robinson
Phoenix ..... Goldwater's
Portland ..... Nicholas Ungar's
Richmond ..... Montaldo's
San Francisco ..... Ransohoff's
St. Louis ..... Montaldo's
Winston-Salem, N. C. ..... Montaldo's



Martini Designed, Inc.
page 22

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Atlanta ..... Leon Frohsin, Inc.
Augusta, Ga. ..... Reba Murphy
Baltimore ..... Mildred Davis
Beverly Hills ..... Harry Cooper, Inc.
Dallas ..... Marie Leavell
Dayton ..... Billy Lewis, Inc.
Flint, Mich. ..... Raymond Coughlin
Grand Rapids ..... Dagmar, Inc.
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Nashville ..... Rich, Schwartz, Joseph
New Orleans ..... Town & Country, Inc.
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Peoria, Ill. ..... Block & Kuhl
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Sarasota ..... Elly Ardelty
Savannah ..... Fine's, Inc.
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York, Pa. ..... Jack's, Inc.



Mary Elizabeth Frocks
page 61

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Buffalo ..... L. L. Berger
Charlotte ..... Montaldo's
Chicago ..... Blum's Vogue
Cleveland ..... The Higbee Co.
Columbus ..... Montaldo's
Coral Gables ..... Razook's
Denver ..... Montaldo's
Detroit ..... J. L. Hudson Co.
Durham ..... Montaldo's
East Orange ..... Doop's
Germantown, Pa. ..... C. A. Rowell
Greensboro ..... Montaldo's
Jacksonville ..... Levy's
Los Angeles ..... Bullocks

New York ..... Bonwit Teller
Oklahoma City ..... Kerr's
Philadelphia ..... Bonwit Teller
Pittsburgh ..... Kaufmann's
Richmond ..... Montaldo's
Rochester ..... Sibley, Lindsay & Curr
San Antonio ..... Frost Bros.
St. Louis ..... Scruggs, Vandervoort & Barney
Washington, D. C. ..... Julius Garfinckel & Co.
Winston-Salem ..... Montaldo's



Adele Simpson, Inc.
page 6

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Birmingham ..... Loveman, Joseph & Loeb
Boston ..... Hurwitch
Canton, Ohio ..... Stern & Mann
Chicago ..... Chas. A. Stevens
Cincinnati ..... H. & S. Pogue
Cleveland ..... Halle Bros.
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Dayton ..... Rike-Kumler Co.
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Hartford, Conn. ..... Ed. Hurwitch
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Indianapolis ..... Wm. H. Block Co.
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Minneapolis ..... Maurice L. Rothschild
New Orleans ..... Kreeger's
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Phoenix ..... Goldwater's
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San Antonio ..... Frost Bros.
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Washington, D. C. ..... Julius Garfinckel



Town Tailored, Inc.
page 35

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WALTER ZURLINDEN

Kathryn Hulme, who wrote "River of Light . . . Lourdes" and *The Nun's Story*, is a candid, hazel-eyed woman who recently won the 1957 book award of the National Council of Women. Translated already into fourteen languages, *The Nun's Story* is soon to go into production as a movie with Audrey Hepburn in the rôle of Sister Luke. Partially responsible for Miss Hulme's conversion to Catholicism is a former nun, now living in this country, on whose life *The Nun's Story* is based. The two women met in Wildflecken, Germany, where, after the war, they worked to reunite Polish families. Miss Hulme, who was made mayor of Wildflecken, later wrote her experiences in the Atlantic Prize book, *The Wild Place*. Now living in Pasadena, California, she is working on a new book with a firmly American background—that of her native city, San Francisco.

SURFACE TO LOURDES

(Continued from page 97)

out and down from the triple edifice like enfolding arms. Hundreds of carts and stretchers are ranged in orderly rows, hub to hub, beneath the trimmed chestnuts bordering the Esplanade, with people lined up densely behind them, and up the ramps, and along the far end of the square facing the churches, to close off the spacious rectangle with a wall of waiting humanity.

But you can not take in Lourdes simply by looking at it. You've got to participate in it to feel even faintly what it's all about. You've got to participate or perish with confusion. My companion knew that. She touched my arm and whispered, "We must go to the Grotto. Everything starts from there."

I followed her across the Esplanade toward the arches at the right. Church bells rang out as we walked under them at exactly 4:00 P.M. Immediately after, loud speakers opened up with the "Benedictus Qui Venit." The hymn was picked up by the people and, as it gathered volume, seemed to be taken away from the overhead amplifiers and brought down to earth, down to the throats of the pilgrims lining up under the arches for the start of the Procession.

I struggled through the dense crowd toward the Grotto. I knew where it was before I came to it. I saw the kneeling people and smelled the burning candles. Then I was in front of it and

(Continued on page 144)

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See page 142 for Store Listings.



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SURFACE TO LOURDES

(Continued from page 142)

kneeling too.

The Grotto of Massabieille was a cavelike cleft in the mountain wall, deep enough to look dark inside on a sunny day, dark and cool and hung with eglantine and ivy. The marble statue of Our Lady stood very naturally on a slight outthrust of rock at the entrance, perhaps ten or twelve feet above the cave floor. The rocky wall below her pedestal was worn shiny by the touch of pilgrims' lips and fingers. A small, unobtrusive altar stood at the back of the Grotto with a low grille in front, and a communion rail.

When my eyes finally moved upward from the simple, unspoiled cave, up through the green tangle of mountain shrubs that framed it, I realized that the entire Basilica rested physically upon it, high up on the cliff like a sculptured outcrop of the selfsame stone. That realization made sense of the whole thing—of the extravagant triple edifices of churches and Crypt, of the vast hemicycle of the armlike ramps, of the parklike sweep of the Esplanade that could hold 100,000 at a time... all, I saw, was simply standing-, sitting-, or lying-space for the people who came to pray. I found, when I lined up for my turn to pass through it, that the Grotto itself could hold no more than ten or possibly fifteen persons at a time, single file and kept moving by an attendant.

The Procession was in motion when I emerged from the Grotto. The great hymn rolled upward ceaseless and fervent. Silk banners fluttered ahead, then disappeared around the end of the ramp to enter the Esplanade. I stepped into the first space I saw vacant, behind a sign on a tall stick that read, "Lille." I wasn't a pilgrim from Lille, but the compulsion at that moment to be part of this singing stream drove me into it. Moreover, there was now no other way to reach the Esplanade.

The Latin hymns became familiar with repetition. Presently I was singing too. The gold canopy, shielding the Holy Host, and the attendant bishops, archbishops, priests, and chaplains were at the end of the line. When the Procession reached the Esplanade, I dropped out of the Lille pilgrimage and took my place with the undesignated pilgrims who stood facing the churches. The hymn changed to "Laude Sion," then to "Laude Jerusalem," before the canopy appeared around the end of the ramp. Every person in the square went down on his knees as it passed, except those on carts and stretchers.

I began to take pictures of the gold-canopied cortege crossing the Esplanade. Only the testimony of a photograph, afterwards, would assure me that what I was seeing on that May afternoon in Lourdes had not been dreamed. Many had cameras, including some priests and nuns standing near me in the crowd. Even they, apparently, needed a picture to prove to home parishes and religious communities that this mighty pageant was actually so. For who indeed could find words to describe believably that dark rectangle of solid humanity and the cortege of silk and gold passing through it, the regiments of tragic little carts drawn up in neat rows and the stretchers?

The cortege reached the broad steps before the Rosary Church. The presiding bishop took the gold monstrance out from under its canopy and started with his entourage down the rows of carts and stretchers, blessing their burdens of pain. From thousands of throats, in many languages, a mass invocation was hurled to the skies, over and over, growing stronger with each repetition until it seemed to change from supplication to the electric shock of actual challenge... *Seigneur, if you wish you can cure me.... Seigneur,* WILL *me to see.* ... WILL *me to hear....* WILL *me to walk....*

I knew what had happened to me after that first electrifying participation in the daily affairs of Lourdes. I had become a part of it, whatever "it" was. It had no name, but its claim was total. And I believed then, and still do now with time and distance giving objectivity to the impact of that emotional experience, that its tremendous effect would have been the same had I been Hindu, Protestant, Jew, Mohammedan, or uncategorized pagan.

On the way back to the hotel I stopped in the souvenir

(Continued on page 145)

shops and feverishly bought a litre flask, a drinking cup, sheaves of post cards, and even one of the glass bottles shaped like the Virgin and painted blue, pink, and gold, to hold the water of Lourdes I was planning to take home with me. My companion bought two tall candles with cardboard shades thrust down over their tips, on which were printed in French, German, and English the "Song of Bernadette"—the "Ave Maria" of Lourdes. I didn't know what they were for until that night.

At seven-thirty we were hurrying back again toward the "zone of silence." I remembered that we had eaten dinner in the hotel but could not recall if we had unpacked. We were on our way to the Torchlight Procession which begins at the Grotto, winds up over one ramp and down the other to end en masse before the illuminated mosaic façade of the Rosary Church.

Again there were thousands thronging through the dark toward the Grotto, featureless shapes of quiet purpose until someone lit the first candle and began passing the light down the line of the forming Procession. Faces appeared, so softly brought to life by the candlelight that they seemed to glow with some interior illumination. Through the loud-speakers a voice of power and beauty started the "Ave Maria" and again, as in the afternoon, the processioning pilgrims took it away from the overhead amplifiers and made it their own personal hailing as they wound slowly up over the ramps, turning them into semicircles of flame.

Midway on the upgoing ramp I looked back and down on the curving stream of light that followed me and at the massed candles of pilgrims under the chestnut trees who were too old or too infirm to make the incline of the ramps. I missed two "Aves" before I could sing again. Never had I gazed upon anything so beautiful and so moving. At that moment I knew with absolute certainty that for the remainder of my life, no matter where or how I might be at that hour, some part of my spirit would be here adding its single candle to that river of light and its single voice to that great swell of "Aves" which reached to the open windows of the hospitals where the bedridden lay listening . . . or singing with us if they still had throats to sing with.

It took nearly two hours for the Torchlight Procession to pass and the final "Credo" to be sung before the church. Then I walked home to the hotel on the stumps that were left of my legs.

But I was up on those same aching stumps next morning before seven, hurrying breakfastless to the Domain of Our Lady to begin my first full day in Lourdes properly, from the beginning, with Mass and Holy Communion in the Grotto, then the baths, and the heartache parade of carts and stretchers. . . . I felt as if I had been in Lourdes for weeks instead of just nineteen hours.

That day a savage little storm was flung down from the Pyrenees just as the Procession of the Blessed Sacrament started. The stretcher and cart cases were all out as usual, lying in the rain and cold wind, waiting for their daily benediction. The carts had little brown buggy-tops pulled over them and some, but not all, of the stretchers had tarpaulins atop their blankets. But nothing could really protect from the probing cold.

I shivered, marching and singing, in a heavy top coat. How could the motionless bodies on stretchers and in the hooded carts endure it? I knew that their presence there was on their own insistence, but that gave me no ease as I looked at their emaciated faces and their bloodless hands, folded outside the covers, through which rosaries passed bead by bead almost imperceptibly.

In the days that followed, my understanding gave out long before my feet and voice. I participated in everything, photographed and probed into every corner of that extraordinary spot which seems to lie outside of Time, outside our portentous age which, despite its latent power, is still explainable to those eclectics who read the equations of thermonuclear physics.

As I grew familiar with the tremendous daily events of Lourdes (which are scheduled precisely hour by hour and always take place exactly on time) an idea possessed me that if I studied its details, I might find a clue to the peculiar pull of the little town that had wrapped me so tightly into its single-track schedule which was always the same, yet never repetitive. I don't know why I suddenly "went mental" in Lourdes. I knew that what I hoped to understand with my reason had baffled the best brains of the medical world for a century and had made the Church itself extremely cautious in pronouncing only a small percentage of the medically-recorded cures as truly "miraculous."

Lourdes wouldn't be so hard to take, I thought, if I concentrated on its details. I hung around the twelve press-button spigots to the left of the Grotto, from which pilgrims drew the fresh-tasting water of the mountain spring. I watched them bathing ulcerated faces in it and arms or legs fire-red with eczema. Their lips were moving in constant prayer.

I spent hours around the baths to the right of the Grotto—a series of neat stone cabins curtained to conceal the tanks into which the sick were plunged one by one in steady streams that went on all mornings and most of the afternoons. The *brancardiers* stood like soldiers beside their momentarily vacated carts, arms folded, facing the curtained baths, praying with total concentration. Pilgrimage priests led prayers for the onlookers who frequently knelt and flung their arms straight out, making crosses of their bodies and holding the difficult pose for long periods without a tremble. Continual prayer keynoted the activity of everyone inside the Domain of Our Lady, but I overlooked that significant fact, possibly because I was praying too as I sleuthed the unknowable.

I began to recognize individuals in the ceaseless throng around the shrine, since everybody goes to everything—not because there is nothing else to do in Lourdes (there isn't), but rather because of the pilgrims' desire to fill to the uttermost each precious hour of their average five-day stay which, in so many cases, was obviously the reward of years of self-denial and careful saving. Yet, these pilgrims, who rarely gave the

(Continued on page 146)

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SURFACE TO LOURDES

(Continued from page 145)

impression of flourishing financial conditions, always had enough money to buy the candles (some of them four feet tall and arm-thick) which kept the Grotto alight day and night, as well as the countless altars in churches and Crypt. They had, moreover, money enough to clean out, before noon each day, the flower stands outside the Domain's gates, purchasing plate-sized, old-fashioned bouquets of roses, carnations, sweet peas, cornflowers and spice pinks, which they placed in metal rings in the circular grille enclosing the statue of the Virgin Crowned just inside the Domain. If you came after eleven with a bouquet in your hand, you had trouble finding an empty ring to hold it. Kneeling beneath platters of perfume upheld to Our Lady, there were praying pilgrims at every hour of the day.

The doctors I studied with particular attention every afternoon during the Procession of the Blessed Sacrament. They followed immediately behind the bishop or archbishop as he gave the benediction—ten or twelve of them with eyes alert for any sudden changes in the prostrate patients. They were medical men from many countries, some agnostics, some believers, who had accompanied their patients to the shrine or who had signed up for a tour of volunteer duty in what was doubtless one of the richest fields of psychosomatic medicine known to the profession.

The late Alexis Carrel, the famous French surgeon, had been to Lourdes. He had seen more than one case which he had called hopeless undergo a total cure within hours after having been carried, in spite of his protests, to the Grotto.

None of the bedridden got up and walked while I was there, but this did not diminish the sense of imminent miracle pervading Lourdes. That there *had* been sudden recoveries which men of science had witnessed and, after exhaustive documentation, accepted, was enough to know. And the electric expectancy during the Procession of the Blessed Sacrament was enough to experience. It created an atmosphere difficult to breathe in, as if invisible lightning bolts were playing through it, rarefying it with huge and soundless discharges.

Miracles, like mirrors, reflect differently each passing presence, and there are probably as many facets to Lourdes as there are people who have experienced it. In the end it seemed to me that the miracle of Lourdes was something more than the documented cures on view in photograph and X-ray in the Bureau of Archives, something more than the hopes of the thousands of desperately ill who go there annually, many of them gambling with death every mile of the arduous pilgrimage, and surviving that gamble. To me it seemed to be summed up in the millions of healthy pilgrims who journey to the shrine simply to pray—for the afflicted there before them and beyond their sight all over the world, for their own afflicted back home and, lastly, if at all, for themselves and their own salvation. Their absolute humility makes it easy to believe that the very ground beneath their knees was impregnated with the Holy Spirit when the Mother of God set her foot upon it. After one of the apparitions, Bernadette reported to her inquisitors that the "Lady" had said, "I desire to see people come in procession."

Countless millions have come since that wish was expressed. That this mass supplication occasionally pulls down from Heaven some sudden electrifying sign that the prayers are heard is no surprise when you participate in them. You would be startled only if there never had been a known cure, never had been a reply back from that powerful lightning-rod of pure prayer which towers over Lourdes, higher than its gold-tipped spires, higher than the snow-capped Pyrenees behind these, higher, in short, than thought.

I came away from Lourdes exhausted by its overwhelming challenge. I had sung myself hoarse and walked myself almost to a standstill. Even so, I knew that I had done no more than skim the surface. Lourdes had mysteries rooted in the rock and sweeping the skies. Would a repeat visit slightly acclimatize one to such huge unknowns? I doubted it. As I watched the little Pyrenees town fade from view, the only thing I was sure of was that I'd be going back to it one fine day.

QUICK NEW YEAR DIET The banana change:

5 days, 5 pounds off

	MEAL	MENU	CAL.
MON.	Breakfast	1 banana	119
		Black coffee	
	Lunch	1 banana	119
		1 glass milk	106
	Tea	1 banana	119
	Dinner	1 banana, sliced	119
		with ⅓ cup milk and cream—half and half	110
	Late supper	1 banana	119
		Total	811
TUES.	Breakfast	½ glass orange juice	54
		1 poached egg	77
		1 piece raisin toast	65
		Black coffee	
	Lunch	1 banana	119
		Black coffee	
	Dinner	1 cup bouillon	9
		¼ lb. lean broiled steak	338
		4 medium-sized broiled mushrooms	28
		½ cup lettuce with tomato slices (½ tomato), lemon dressing	31
		½ cup sliced fresh pineapple	37
		Total	758

WED. Repeat Monday's régime

THURS.	Breakfast	½ glass apple juice	62
		1 toasted corn muffin	134
		1 pat butter	50
		Black coffee	
	Lunch	1 banana	119
		Black coffee	
	Dinner	4 medium-sized shrimp	38
		2 tablespoons catsup	34
		½ broiled chicken	332
		6 small boiled onions	23
		Carrot and celery sticks	18
		½ pear (water pack)	37
		Total	847

FRI. Repeat Monday's régime

To peel off an irksome pad of five extra pounds—holiday gain?—Vogue details here a new variant, medically checked, of the famous banana diet first introduced in the 'thirties by Dr. George Harrop of Johns Hopkins Hospital. Although sometimes maligned as "fatteners," medium-sized bananas in fact contain a conservative average of 88 calories; even the biggest are a mere 119, the caloric count used in the chart opposite.

This new régime, geared for Monday-to-Friday dieters, is simply a five-a-day plan (five bananas, naturally) on three days, with appealing low-calorie meals on the other two. On Saturday morning, the scales should register a gratifying five-pound drop.

An excellent dietary staple, bananas are easily digestible, completely assimilated by the body, and—because of their protein and carbohydrate content—a fine source of quick energy. For this diet, they may be eaten whole and unadorned, monkey-fashion; sliced; broiled; or baked.

In the Philippines and the East Indies, a dusting of cinnamon on a broiled banana makes it something of a "dish." And in Eastern Europe, the banana is a luxury and is served simply sliced with a little milk, or—as in this diet—half-and-half, a point to note because it demonstrates that the dieter need not confine herself to the rigours of skimmed milk as long as she restricts her total caloric intake. Note the corn muffin with butter for Thursday's breakfast, another case in point. (Note: No matter what special "reducing" properties a bread has, it's the calories that count.)

With the banana diet, as with other diets, water, unsugared tea and coffee, and low-calorie carbonated drinks may be taken at will. The plan, as charted, can be pursued for longer than five days, but anyone who plans to go at it for more than two weeks should, of course, enlist the aid of a physician.

TIPS AND POINTERS

1. Eat slowly; satiety—the feeling of "fullness"—depends partially on chewing.
2. Follow a moderate exercise plan.
3. Restrict food portions as indicated on the chart.

And final cheer for the course, this word from a distinguished New York physician:

"Just five a day! You needn't wartch
Your protein intake and your starch."

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VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns on page 106-107)



Pattern S-4850. One-piece dress and chemise jacket. Misses' sizes 10 to 18 (31-38); junior sizes 11 to 15 (31½-35). In size 14, the dress requires 2⅛ yards of 54" fabric without nap, the jacket, 1⅝ yards. Price for the costume: $1.50.



Pattern 999. One-piece dress and jacket, both chemises. In sizes 10 to 18 (31-38). In size 14, the dress and the jacket together take 3¼ yards of 54" fabric without nap. $2.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

THE COVER'S PRINTED SHIRT AND SKIRT

The following is a list of stores throughout the country where the shirt and skirt on the cover may be found.

Abilene, Texas	Ernest Grissom's
Allentown, Pa.	Hess Brothers
Asheville, N. C.	Jean West Shop
Atlanta, Ga.	J. P. Allen
Baltimore, Md.	Hochschild, Kohn
Billings, Mont.	Mildred-Hazel Shop
Buffalo, N. Y.	L. L. Berger
Cincinnati, Ohio	Giddings
Columbus, Ohio	F & R Lazarus
Davenport, Iowa	Isabelle Ramey
Dayton, Ohio	Rike-Kumler
Denver, Colo.	Neusteter's
Detroit, Mich.	J. L. Hudson
Harrisburg, Pa.	Mary Sachs
Hartford, Conn.	G. Fox
Indianapolis, Ind.	L. S. Ayres
Kansas City, Mo.	Harzfeld's
Lancaster, Pa.	Mary Sachs
Lincoln, Nebr.	Hovland-Swanson
Little Rock, Ark.	M. M. Cohn
Los Angeles, Cal.	J. W. Robinson
Louisville, Ky.	H. P. Selman
Madison, Wis.	Harry Manchester
Miami, Fla.	Burdine's
Milwaukee, Wis.	Hixon's
Minneapolis, Minn.	Dayton's
Ogden, Utah	Fred M. Nye
Omaha, Nebr.	J. L. Brandeis
Philadelphia, Pa.	John Wanamaker
Phoenix, Ariz.	Goldwaters
Pittsburgh, Pa.	Kaufmann's
Poplar Bluff, Mo.	Chas. Miller
Portland, Ore.	Meier & Frank
Richmond, Va.	Miller & Rhoads
Salt Lake City, Utah	Makoff
San Antonio, Texas	Frost Bros.
Seattle, Wash.	Frederick & Nelson
St. Louis, Mo.	Famous-Barr
St. Paul, Minn.	Field-Schlick
St. Petersburg, Fla.	John Baldwin
Syracuse, N. Y.	Fish & Co.
Wichita, Kansas	Lewin's

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